

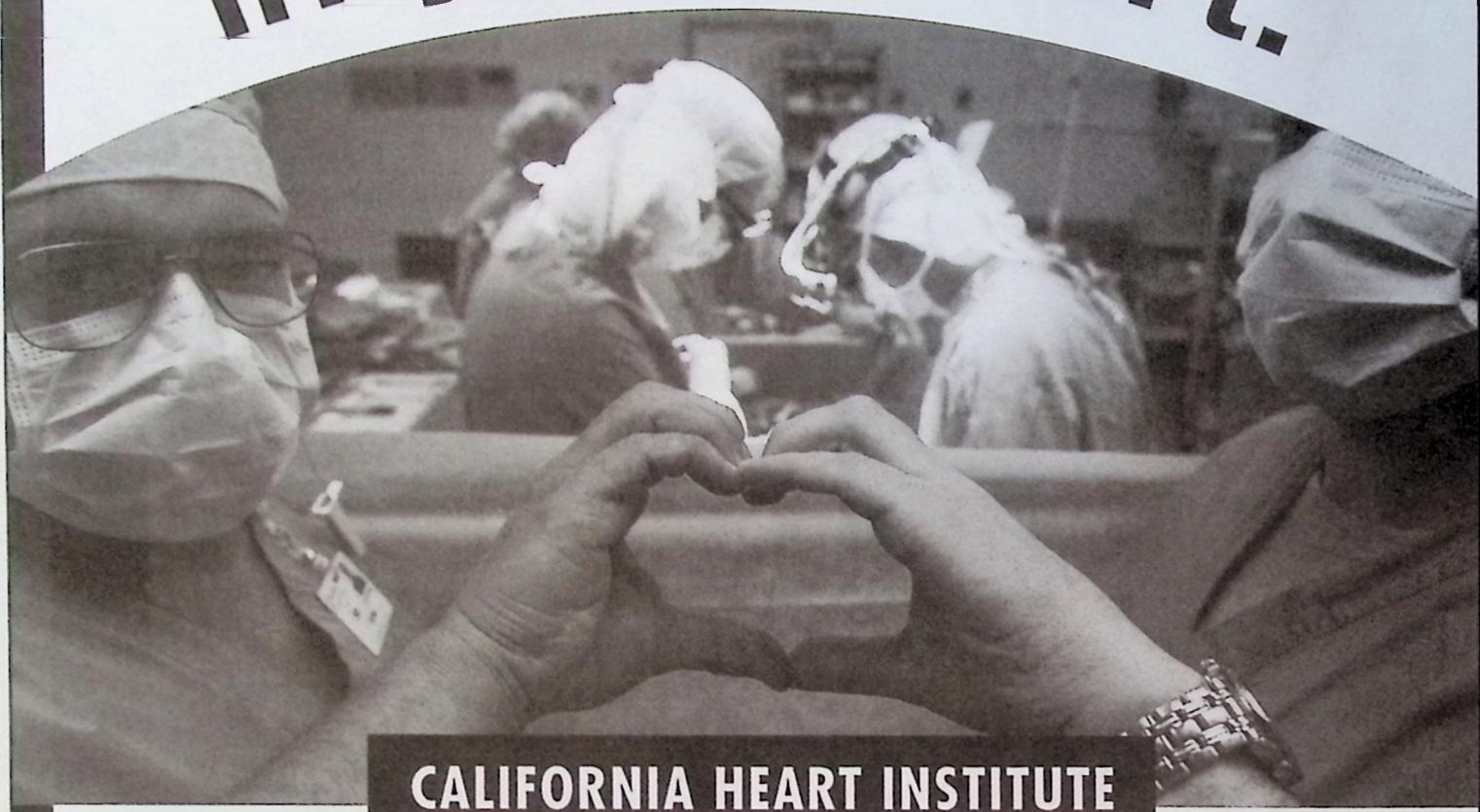
JEFFERSON

MONTHLY

New Journeys Along Old Paths

Throughout the region, new forms of old labyrinths are appearing

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PETER SCHAAF

Violinist Chin Kim will appear with the Rogue Valley Symphony Orchestra during the upcoming season. See Spotlight, page 13.

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ON THE COVER

Calvin Vanderhoof, former mayor of Weed, walking the labyrinth she helped create at the Living Memorial Sculpture Garden. See feature, page 8. Photo by Sara Jameson.

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JEFFERSON MONTHLY

SEPTEMBER 2001

Contents

FEATURES

8 New Journeys Along Old Paths

Over a long course of centuries, labyrinths have found their way into a variety of cultures, with a variety of purposes. Different than a maze, with only one entrance, one exit, and no way to get lost in between, their path has offered solace and thought since at least the middle ages. As the 21st century begins, there's a resurgence of interest in labyrinths. Several now dot the local landscape, and others are planned. They've been used for increasing children's motor skills, student orientation and diversity workshops, hospice work, stress relief, mother/daughter body awareness retreats, spiritual ceremonies and more. Why is such a simple shape so powerful? Where are they to be found, here, and how are they used? Sara Jameson reports.

10 Restoring Hope

The past hundred years have been rich with astonishing medical advances. Diseases and injuries which would have once killed with certainty are now routinely cured. Yet so many medical limits remain, including the recovery from traumatic brain injury and degenerative brain diseases. An Ashland-based organization, along with medical researchers from around the country, dares to believe that the future can be different. Eric Alan looks at the hope that blossoms from tragedy, and at a coming weekend of medical, creative and financial collaboration to help make that possibility closer to reality.



Ani Williams will appear with Richard Williams and Nancy Bloom for an evening of global music in Ashland. See ArtsScene, page 28.

COLUMNS

- 3 Tuned In *Ronald Kramer*
- 4 Jefferson Almanac *Diana Google*
- 6 Jefferson Outlook *Russell Sadler*
- 12 Nature Notes *Frank Lang*
- 14 Inside the Box *Scott Dewing*
- 27 Eco-centricities *James Reece*
- 30 Recordings *Fred Flaxman*
- 32 As It Was *Carol Barrett*
- 33 Little Victories *Mari Gayatri Stein*
- 34 Theater *Molly Tinsley*
- 35 Poetry *Casey Kwang*

DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public Radio Program Guide
- 23 Heart Healthy Recipe
- 28 ArtsScene
- 36 Classified Advertisements

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TUNED IN

Ronald Kramer

An 800-Pound Gorilla Wrestles the Public Interest

One of the most visible effects of the 1996 Telecommunications Deregulation Act is the huge transfer of smaller radio station ownerships to a handful of media conglomerates. Nowhere is that aggregation of control over radio more apparent than in the nation's largest radio owner, Clear Channel Communications. At last count Clear Channel owns approximately 1,200 radio stations throughout the U.S.—approximately 10% of the radio stations in the country.

Much has been written about Clear Channel being anything but "warm and fuzzy" as a corporate owner. In different parts of the country, listeners, community organizations and former employees have launched boycott attempts, public relations campaigns and a variety of other protest efforts responding to what they perceive as questionable programming practices. Animal rights organizations across the country, for example, protested the broadcast of the killing of a live boar in the parking lot of Clear Channel's Tampa station, WXTB, by the station's morning announcer "Bubba the Love Sponge." According to *Salon* magazine, it was the third time in a year that an animal was killed or tortured on-air at a Clear Channel station.

Radio is, of course, entirely about programming. Commenting upon the boar killing, the former WXTB program director, Greg Mull, said of Clear Channel, "They are not the most original people in the world, so if something works and gets a reaction they'll do it all over the place." What they have done all over the place is squeeze costs out of the operations of the vast array of stations they have purchased (to the

degree that employees refer to the company as "Cheap Channel"). Clear Channel has highly centralized operations, including programming controls, and have eliminated hundreds, if not thousands, of jobs at stations by use of what is being called "cyber jocking" which allows one DJ to send his program to dozens of other Clear Channel

stations with local information cleverly inserted digitally to make the program sound local.

It is tempting to say "So what? This is just business and, if people don't like the result, they just won't listen to such stations." But that's not the whole story.

Our nation has long guarded against the monopolization of media

systems because we recognized that control over the flow of information by special interests could have a negative effect upon our democracy. While that concern is generally expressed for programming, it extends to the degree to which the economic clout of large media owners can affect the media marketplace because of their clout. That concern, for example, fueled the restriction upon newspapers owning broadcast stations in their own community or one entity owning more than one newspaper in a given community (other than under specially negotiated circumstances).

In perhaps the most striking example of Clear Channel's unhealthy media clout, the company recently announced that it was severing its purchase of audience rating data from the nation's largest radio rating firm, Arbitron. Arbitron produces the radio ratings which are purchased by radio stations and advertising agencies and are used to establish the price of advertising airtime.

A commercial station's ratings are a crucial element of their economic success. Ratings are, however, not an "absolute." Depending upon the survey methodology used, stations can post significantly different rating results. For example, some rating firms use telephone calls and others use mail-in diaries of radio listening, to calculate ratings. The extent to which unlisted phone numbers are included, or the extent to which minority-heavy neighborhoods are included within the sample base, can all figure into significantly different rating numbers for stations.

Because Clear Channel is the nation's largest station owner, responsible for approximately 20% of the radio industry's advertising income, the company's decision to abandon Arbitron carried enormous economic and political clout. *The Wall Street Journal* recently reported that Clear Channel's decision to drop Arbitron reflected its concern over evolving rating methodology which might adversely affect their radio properties performance in the Arbitron ratings. For Arbitron, Clear Channel's defection could have had enormous economic consequences. Guess what? After months of dancing negotiations, Clear Channel renewed its Arbitron contract. Since these are private negotiations, no one really knows what changes were made to cause Clear Channel to renew. But it is the unbridled size of Clear Channel's radio empire that gives rise to concerns that a player as large as Clear Channel has the clout to assure that rating methodology which adversely affects their stations' future won't surface.

Clear Channel isn't afraid to use its muscle. In June, with virtually no advance public notice, it abandoned the Internet streaming of many of its radio stations in a dispute over music rights. Guess what? Some weeks later the dispute was resolved to Clear Channel's satisfaction and streaming resumed.

Clear Channel's size enables the company to "gimmick" the radio marketplace to the disadvantage of other stations and the nation's radio listeners as a whole.

But the issue doesn't stop in radio.

Federal anti-trust regulators were looking the other way when Clear Channel purchased the nation's largest concert promoter, SFX Entertainment, which also happens to own some of the larger performance venues in the nation. Clear Channel also owns a host of other

CONTINUED ON PAGE 33

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JEFFERSON ALMANAC

Diana Gooley

Adventures and Meteors

My son, Ela, was raised in this mountain home with a whole lot of "withouts"—without television, without electricity, without a lot of toys. Deprived he was not, though, for he had all the woods to play in and a rich imagination for exploring those woods. Maybe he was born with an active and fecund imagination, or maybe his upbringing simply nurtured in him the same imagination we are all born with. Whatever the cause, his imagination has served him well even into adulthood, not only because he is an artist and needs that kind of creative well-spring; but because imagination can find pockets where adventures lurk, and adventure is the anodyne to the monotonous languor of life. Ela's life will always be without that serious malaise, and one of my great appreciations of him is that he provides this sense of adventure for his family and his friends, too.

One late summer evening several years ago when he was home from college, Ela burst into the house saying he had just learned that that night would be one of the biggest meteor showers of the century. "Let's spend the night on Whiskey Peak!" he cried, grabbing his sleeping bag and guitar and calling his two friends to tell them to meet us on the road in ten minutes. I grabbed my sleeping bag, too, and some food and warm clothes, and we jumped in the car for Whiskey Peak.

It's a long ride up steep gravel roads and then a short, steep hike to the top of Whiskey Peak, which lies in the heart of the Siskiyous with a three-hundred-and-sixty-degree view undimmed by city lights or freeways. We had barely enough daylight left to see the surrounding mountains—the Red Buttes, the Marbles, the Trinities,

Greyback Mountain, and Preston Peak in the Siskiyous; in the Cascades, Mt. Shasta, still catching the red-gold reflection of the sunset, and Mt. McLoughlin over the dim glow that indicated Medford and the Rogue Valley. Perched on the peak like a smashed hat and occupying all the flat space is a square, concrete-wall foundation, the remains of an old fire look-out. We secured sleeping quarters in various nooks where rocks would keep us from sliding down the mountain and settled in for the show, lying in our sleeping bags or sitting on rocks. Ela sat on a rock and played his guitar.

WITH SKY BELOW ME AS WELL
AS ABOVE ME, I FELT MORE A
PART OF THE SKY THAN OF THE
EARTH THAT NIGHT.

stars, leaving long, blazing, white trails against the dark. They fell in showers of small stars or in glorious zings of large stars with fat tails. They came in clumps, or they came singly, tiny blitzes or brilliant bugle blasts. "Did you see that one?!" "Look there!" "Wow!" The sky was alive with stars, not only those flashing as they darted across the sky but those that stayed in place and still moved, in formation, from east to west as the Earth turned, not in a 180-degree arc but in a twisting coil. The Milky Way, vividly creamy in this extreme darkness, rose in one wide stripe and twisted like a braid before it fell to the west. The mountains tumbled 360 degrees around our peak. The guitar music twined itself around shooting stars as they blazed and whisked. The wind tugged gently at my sleeping bag, reminding me that not all motion was on high. With sky below me as well as above me, I felt more a part of the sky than of the earth that night.

The next day all ordinary life had a different sheen. That's what adventure does; that's why we have cause to be grateful to

those who know how to exercise their imaginations to find adventure. That night I dubbed Ela King of Adventure, and that he is King of Adventure is one of the reasons I have for loving him. IN

Diana Google lives in the Applegate in a house she built herself 25 years ago. Her book, *Fire from the Dragon's Tongue*, was a finalist for the 1999 Oregon Book Awards; her new collection of JPR commentaries will be out this fall.

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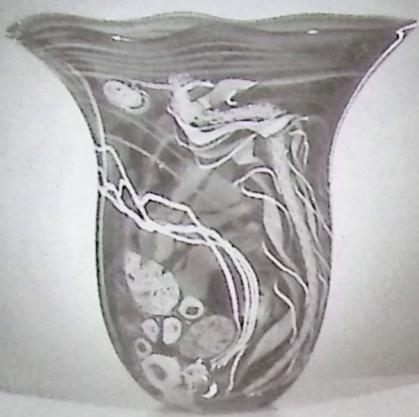
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JEFFERSON OUTLOOK

Russell Sadler

A Monument to the Lords of Yesterday

The new Cascade-Siskiyou National Monument in Southern Oregon has become the central battleground in the Bush administration's War on the New West. Most national monuments require an act of Congress to change their boundaries. The Bush administration believes it can shrink the size of the Cascade-Siskiyou National Monument by administrative decree.

A provision in the organic act that created the National Park Service requires an act of Congress to alter the boundaries of any national park or national monument. In the past, national monuments created by proclamation under the Antiquities Act were administered by the National Park Service. In Oregon, Fort Clatsop, Oregon Caves and John Day Fossil Beds national monuments are all administered by the National Park Service.

Political realities forced supporters of the Cascade-Siskiyou National Monument to accept administration by the Interior Department's Bureau of Land Management (BLM). Monument designation was little more than a new consolidated, comprehensive management strategy for federal land the BLM had managed piecemeal for decades. BLM jurisdiction, however, has made the new monument's boundaries vulnerable.

There is no statute similar to the Park Service organic act, requiring congressional approval covering boundary changes to national monuments administered by the BLM. In the absence of a such a statute it is possible to argue the Bush administration can monkey with the boundaries administratively.

The "reasons" for reconsidering the monument boundaries — the alleged haste in which the monument was developed and an alleged lack of "local" support — are excuses, not reasons.

Much of the area covered by the Cascade-Siskiyou National Monument has been considered for wilderness protection

for more than 20 years. The Soda Mountain Wilderness Council has conducted an active and very public advocacy campaign. There is nothing hasty about establishing a national monument after this decades-long struggle.

Earlier this year, Congressman Greg Walden, in a letter to Interior Secretary Gale Norton, said he was speaking "on behalf of many affected landowners and local citizens in Southern Oregon" when he demanded that Norton "withhold publication" of the BLM's draft management plan for the monument until she got more "input." Walden is "speaking on behalf" of fewer people than he thought. Opponents of the monument claimed that 95 percent of property owners directly affected by the monument were against it. Opponents pulled their number out of thin air.

A survey of 433 property owners, conducted by Bruce Sargent, owner of Buckhorn Springs Resort and an inholder in the new monument, reveals 62 percent of those who responded favor keeping the monument's original boundaries, while 24 percent want the boundaries smaller or the monument eliminated completely. Some 14 percent were undecided. Sargent contacted every inholder and every property owner within a mile of the monument boundaries and got a 70 percent return on his survey questionnaire.

The Cascade-Siskiyou National Monument is a poor poster child for its Old West opponents. The area is thin gruel for the mining, ranching and timber interests so aptly called the "Lords of Yesterday" by University of Colorado law professor Charles Wilkinson.

There are no mining claims at all.

The small amount of private timberland involved is not something visitors will be shown on a tour of responsible private forestry practices. Weyerhaeuser logged these south slopes more than 30 years ago. Efforts at the required reforestation failed for seven years until foresters got some

lodgepole pine to take root despite the blistering summer heat. Drought-like conditions make this non-native reforestation vulnerable to beetle kill and a fire hazard. BLM officials believe Weyerhaeuser's successor, U.S. Timberlands, is interested in selling or trading their inholdings to the monument where federal land managers will try to restore native forest species.

The handful of ready-to-retire ranchers in the area are in a business now made obsolete by the consolidation of the beef packing industry and the noisome efficiencies of the feedlot. If the BLM terminates grazing within the monument, the World Wildlife Fund has offered to compensate the handful of ranchers for their unexpired grazing permits.

The Cascade-Siskiyou National Monument is adjacent to the northeast corner of the Klamath Knot. To a geologist, knots are geological formations of different ages coming together and overlapping. The Klamath Knot is the meeting place of the ancient Klamath Mountains and the younger Cascade and coastal mountain ranges.

This complex jumble of rocks creates one of the most diverse biological habitats in the American West. Some 90,000 acres around Soda Mountain are among the most biologically diverse in the entire Klamath Knot. Only 53,000 are included in the monument. The World Wildlife Fund lists it as one of the 200 most important biologically diverse sites in the world. It survives mostly intact largely because of isolation and benign neglect.

The Cascade-Siskiyou National Monument was established as a laboratory for plant and wildlife observation and for ecosystem protection and rehabilitation experiments that can be tested for use in other damaged environments. It is unlikely to draw summer crowds like Crater Lake or Yosemite. It is likely to attract organized tours, researchers and their students and specialized tourist groups like Elderhostel, whose members are interested in more than sightseeing and shopping.

Opponents, including the Jackson County Commissioners, want to perpetuate the illusion they still live in the Wild, Wild, West. The illusion dies hard. It is time for the handful of the Lords of Yesterday to allow the people who live and work near the monument to develop the economic benefits of a research and tourism industry centered around the monument's unique ecological assets.

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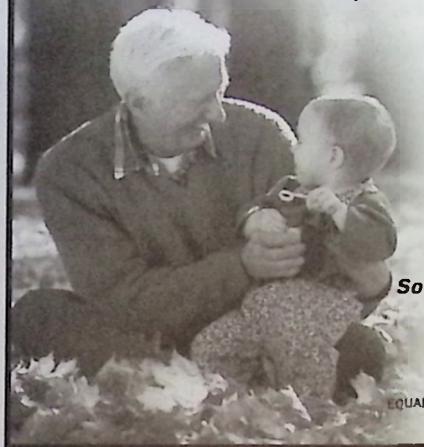
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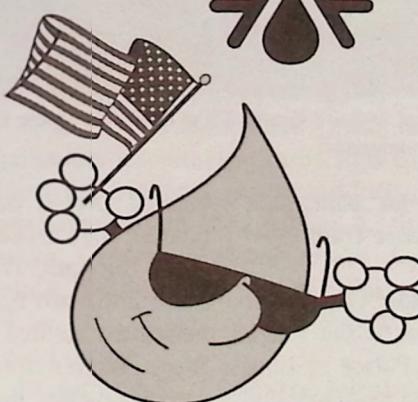
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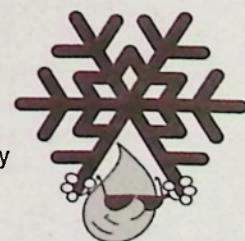
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New Journeys Along Old Paths

Throughout the region, new forms of old labyrinths are appearing, with a rich variety of uses and benefits.

By Sara Jameson

Over the centuries, labyrinths have shown up in many cultures around the world, whether as walkable paths in stone, grass, and mosaic, or as carvings or on coins. The state of Jefferson will soon offer four permanent public outdoor labyrinths—two in open landscapes, two in the context of buildings—as well as a portable canvas one for special occasions. Various private and semi-private ones exist as well, and others are in the design stage. Alone and in groups, people are finding new life journeys following these old paths.

What exactly is a labyrinth? A labyrinth is large circle with one winding path which curves back and forth to the center. Unlike a maze which has confusing dead ends where a person can get lost, in a labyrinth one cannot get lost. In fact, one can sometimes get found, as the archetypal path symbolizes the walker's life journey. Today, labyrinths are used for education, healing, insights, and ceremonies, as well as the more traditional spiritual meditations.

Two main types of labyrinths predominate: the older Classical or Cretan design and the Medieval or Chartres design. In the Greek myth, Theseus entered a labyrinth underneath the Palace of King Knossos on Crete to find and kill the Minotaur, the half man/half bull who ate human sacrifices. Since Theseus needed Princess Ariadne's thread to find his way out, perhaps this was actually a maze.

In addition to permanent ones, some labyrinths are spontaneous, transient, and often anonymous, such as those mowed into summer fields some years in the Takilma and Sunny Valley areas, built of rocks at the old Mt. Shasta ski bowl, or traced into the wet sand at coastal beaches.

Grants Pass therapist Suellen Willi reports that the large Classical labyrinth she drew and walked one day at Brookings stayed intact for hours, being used by many other beachcombers.



The author walks a Grants Pass labyrinth. Photo by Ginny Christensen.

Her first labyrinth walk at Ashland's New Year's celebration engaged her. "I had already been using Celtic knot designs in some brain balancing work I was doing with clients and used the Cretan labyrinth as a fingermaze exercise for the same effect," she reports. "I find walking the labyrinth can be playful, prayerful, introspective and expansive." Willi is now entertaining the idea of installing a Cretan labyrinth in the backyard of her counseling office someday.

Occupational therapist Lani Rossetta also uses Classical Cretan labyrinths (both full size and finger walkable) in her work with students in the Eagle Point, Oregon, schools. Her new handbook, *Labyrinths for Kids: Exploring the Construction and Use of Labyrinths as a Tool for Increasing Fine Motor, Visual Perceptual and Gross Motor Skills in the Classroom*, shows how her students quickly learn to draw both left and right-

handed Cretan designs or glue seeds, beans or velvet rope to boards, then trace the design with their fingers or roll a marble along the path. Tracing double finger labyrinths can integrate left and right brain functions. Rossetta plans to have Classical Cretan labyrinths painted on the playgrounds at two local schools by fall. Some children draw hopscotch designs on the outdoors ones, while others practice mobility by traversing them in their wheelchairs. "The children love to draw them as well as use them," she says.

By contrast, all the other permanent labyrinths in our area are based on or modified from the more elaborate eleven-circuit Chartres design, with its central six-petaled rosette and scalloped lunations around the edge. It is thought that these designs were first constructed in the pavement of European Gothic cathedrals during the 12th and 13th centuries for those who could not make a spiritual pilgrimage to Jerusalem during the Crusades. Pilgrims would walk these labyrinths to simulate their spiritual journey. The labyrinth at Chartres remains the most famous, but is often

hard to see when chairs are set up over it during church services.

Since the 1990s this ancient archetypal symbol has had a huge resurgence worldwide, thanks largely to the efforts of Dr. Lauren Artress of Grace Episcopal Cathedral in San Francisco. Labyrinth societies have sprung up, and many new meditative walks have been constructed around the country.

When Ashland career coach Elizabeth Austin set up her portable canvas Chartres labyrinth in the Stevenson Union at Southern Oregon University last May, it was the first time a labyrinth walk was offered at the university, but Sara Hopkins-Powell, S.O.U. Provost, hopes it won't be



Occupational therapist Lani Rossetta uses her finger labyrinths with Eagle Point school children. Photo by Sara Jameson.

the last. She was pleased at the turnout of students, faculty, staff, and visitors. "My hope is that the university will [soon] have its own permanent labyrinth," she said. "It can be used in a variety of ways, including student orientation and diversity workshops." Hopkins-Powell points out that walking the labyrinth helps with stress reduction the same way that meditation and yoga does, a fact that many large corporations have discovered, providing facilities to refresh their staff.

The Chartres design appeals to Hopkins-Powell because it's larger than the Cretan. "The eleven circuit labyrinth is large enough so that even if I am not quite [ready] at first, I have a chance to settle down," says Hopkins-Powell. "Walking the labyrinth is for me a way I can reach a contemplative place very quickly." The

labyrinth could be a valuable tool for stress reduction and creativity, she said. The labyrinth helps people experience the world and others in a different way, not just in the classroom.

Labyrinths don't require a lot of instruction. "You can't fail labyrinth [walking!]" says Hopkins-Powell with a laugh. The freedom in ways to walk is one of the labyrinth's appeals. People can walk, run, skip, kneel, crawl, or dance at any speed as they follow the path. If they encounter someone coming the other way or someone moving at a different rate of speed, they simply pass in a respectful manner—just like in life. Some describe the three stages of the labyrinth walk as release or purgation on the walk in, insight or illumination at the center, and integration on the way out. "It's a great way to integrate left and right brain activities," she says. Walking the labyrinth integrates the physical, mental, emotional, and spiritual aspects of a person.

The labyrinth in Yreka is used in the same way, according to Audrey Flower, executive director of the Madrone Hospice House. When their facility was being designed in 1999, the local Episcopal minister, Rev. Richard Green, encouraged them to add a labyrinth. Now their Chartres labyrinth in a newly planted rose garden is used by hospice staff and family members of the residents, as well as by the community. As soon as a path is paved across the gravel parking area, residents with walkers and wheelchairs will be able to use it too. Flower walks it with staff members and nurses as they discuss issues that need resolution. Walking also helps them deal with the stress of caring for their patients and healing their grief.

It is in this light that Three Rivers Community Hospital in Grants Pass will be adding a permanent public outdoor pavement labyrinth to their Helen K. Spears Cancer Center this fall. Staff, family, friends, patients, and the general public will be able to benefit from walking this ancient design.

In addition to a physical labyrinth at S. O. U., Hopkins-Powell has been talking about creating a college course studying labyrinths in different societies, in art and in music. She would like to have the course and the labyrinth established within the next two years.

Martha Phelps Cotton, labyrinth facilitator and co-creator of the 55-foot labyrinth in Big Sky Meadow at EarthTeach Forest Park above Ashland, sees the concentric

circuits of the Chartres labyrinth design as echoing life's journeys. In addition, she teaches that the four distinctive quadrants of the Chartres labyrinth, commonly recognized as the arms of the Jerusalem cross, also correspond to the Native American medicine wheel as well as the life mandala. "Each quadrant relates to one of the four directions, seasons, quarters of the moon, and stages of life (childhood, adolescence, adulthood, and elderhood) – and their human aspects, physical, emotional, mental, and spiritual," observes Cotton.

Labyrinth ceremonies include coming of age and rites of

CONTINUED ON PAGE 16

LOCAL LABYRINTHS

GRANTS PASS

Ginny Christensen: Chartres 40-foot permanent, outdoor, dirt & rock; by appointment: 541-479-4589, Dedicated fall, 2000.

Three Rivers Community Hospital (Helen K. Spears Cancer Center): Chartres 48-foot permanent, outdoor, pavement, open to public 24 hours. Due to be constructed in fall 2001. 541-472-7000. Located at 500 Ramsey Rd.

ASHLAND

EarthTeach Forest Park: Patterned on Chartres 55-foot permanent, outdoor, field-stone & gravel. Open to public year round. Call 541-482-4572 or email for directions. Up Dead Indian Memorial Road. Park and walk 3/4 of a mile up a gravel road. Dedicated June, 1999.

Athena Associates: Chartres 37-foot portable canvas labyrinth available for special events. Call Elizabeth Austin, Certified Labyrinth Facilitator, at 541-482-4132, or email Athena@mind.net

WEED

Living Memorial Sculpture Garden & Labyrinth: Modified Chartres, 37-foot, permanent, outdoor, concrete pavers, handicapped accessible, open 24 hours. Located on Hwy 97, just north of intersection with county road A-12, 10 miles north of Weed. From North, take I-5 Grenada exit after Yreka, 20 miles on A-12 to Hwy 97. Call 530-938-4180 or email Calvin.Vanderhoof@weedsd.org. Dedicated June, 2000.

YREKA

Madrone Hospice House: Chartres 39-foot permanent, outdoors, blue paint on asphalt. Handicapped usable but paths to it are not yet paved. Open to the public 24 hours. 252 Collier Circle, Yreka, CA (take I-5 central Yreka exit, drive 7 blocks west on Miner Street, left on Fairchild, right on Collier. 530-842-3160. Dedicated October, 1999.

Restoring Hope

Daring to believe that brain restoration is possible, an Ashland organization plans a major weekend event to support the impending miracle.

By Eric Alan

What one generation calls impossible is often commonplace two generations down the line. From flight to global communication to medical advances, former dreams and miracles have entered daily life at a pace both dizzying and taken for granted. At the core of each of those advances have been people who dared to believe that impossibility was only an illusion.

As a result, a remarkable century of innovation has just passed, and another set of miracles is being created even now. People and images circle the planet at remarkable speed, while others routinely thrive beyond illnesses that previously would have killed. Every new frontier that falls only reveals the next one to be challenged, though. What miracle is next?

One medical hope that strains to go from impossible to common is the restoration of brain function in those whose brains have been damaged in some way—whether from injury, stroke or illnesses ranging from Alzheimer's to Parkinson's to Hodgkin's disease. "Historically, people would say, if you have something wrong with your brain, forget it, it's over," says Herman Edel, president of the Ashland-based Margot Anderson Brain Restoration Foundation. "Well, that's not true," he dares to add. "There is research going on all over the world on... neurons helping one another; neurons that can replace [damaged ones]... Every day, there's a new step forward." The steps are small, uncertain and painful; but they are steps. And this fall, the Margot Anderson Brain Restoration Foundation aims to make its own modest contribution



Wings participants Laurie Hunter, Suzanne Irving and Catherine Collison (front); Richard Farrell and David Kelly (rear). Photo by Steve Sutin.

THE SUCCESS OF THE
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via the Wings of Hope weekend, a Rogue Valley event which will bring an astonishing array of medical, creative, and political talents together to focus on brain restoration's positive future, and therefore assist in making it real. Several of the country's leading brain researchers will converge here for a symposium; a fundraising production of an inspiring musical with a stroke-related theme will be put on using the resources of the Oregon Shakespeare Festival; and, schedules allowing, such international talents as Sir George Martin, Anthony Heald, Ed Asner, Hans Zimmer, Hal Linden and others will fly in from around the globe to lend their presence to a dinner and celebration. Attendance is also likely from Oregon governmental representatives Alan Bates, Ron Wyden, and others. If the weekend succeeds financially, it may become a launching point for everything from other national fundraisers to a brain restoration research center in southern Oregon.

Unbearable tragedy is often at the root of miraculous hope and change—and in this case, the tragedy from which the greater good blossoms is a highly personal one. Margot Anderson, for whom the brain restoration foundation is named, was the cherished daughter of organization founders Herman and Mardie Edel. Her car was struck by an errant young driver in 1994, and she died of the resulting brain damage after a four-year struggle for healing. In the course of that tragic struggle and its aftermath, the Edels have come across both bottomless tragedy and relentless hope—not only in their own family's story, but in others' stories and work. They adamantly retain their posi-

tive outlook. "We firmly believe that there is justification for hope," Herman says. "And with hope, there's joy...We say yes, Margot died. Yes, it was terrible. But there's hope. The future can smile. And all of this is part of making our little effort to make it smile."

The foundation began after a fundraising effort initially done by the Edels to help meet their daughter's massive medical expenses. They promised contributors that when Margot no longer needed the money, it would be placed into a brain-related research organization. What they discovered, though, was that while organizations such as the Traumatic Brain Injury Association were working with survivors of such tragedy, no organization existed dedicated to actual brain restoration work. Thus, a foundation was begun—a foundation which is now the chief occupation in the Edels' lives. "We do all the work. We don't get paid for it, nor should we," Herman emphatically states. "There isn't one penny of that organization money that is given other than for grants. Everything else is covered by Mardie and myself." The grants given by the organization so far include grants for research in Pittsburgh and at the University of South Florida, among other places. Via its web site, the foundation also provides constant support and feedback for those whose lives are impacted by someone afflicted.

As is the traditional case with pioneering research, resistance to its validity has come from many quarters in the medical mainstream. The truth of its worth will be proven or disproven by history yet to come; many detractors will surely surface. The Edels' experience with their own daughter's doctors was not always a positive one, with doctors caught in both outmoded beliefs and a health care system that too often places emphasis on business and finance over healing. Thus Herman's faith is in cutting-edge researchers rather than more traditional current practitioners. "You have to hope for these people, these researchers. That's where it happens—not from the doctors and neurosurgeons. What are they [current doctors] doing? They're doing what they did twenty-five years ago."

At least four of the top researchers in

brain restoration will be coming to the Rogue Valley for the Wings of Hope weekend. One is Dr. Douglas Kondziolka, Professor of Neurologic Surgery and Radiation Oncology at the University of Pittsburgh, whose research has included the successful implantation of healthy neurons into the brains of stroke victims, with positive initial results, including increased ambulatory or vocal abilities in a majority of patients. Another participant is Dr. Paul Sanberg, Director of Research for the Department of Neurosurgery at the University of South Florida, who is working on the use of stem cells taken from umbilical cords (a source which removes hot ethical issues surrounding stem cells taken from other origins). Also on the panel will be another leading stem cell researcher, Dr. Evan Snyder of Harvard University and Boston Children's Hospital. Rounding out the scientific panel will be a brain restoration researcher from Stanford University, Dr. Theo Palmer, whose work has particularly focused on Parkinson's disease. On the afternoon of Saturday, November 3, the four will hold a symposium at the

new Center for the Visual Arts on the Southern Oregon University Campus in Ashland, open to the general public as well as to the medical community.

A much different part of the Wings of Hope weekend will be a presentation of the musical *Wings*, produced and performed by members of the Oregon Shakespeare Festival troupe and presented in OSF's Angus Bowmer Theater on Friday, November 2. It's directed by Peter Amster (who directed this year's festival offering of *Enter the Guardsman*), produced by David Dreyfus and stars Suzanne Irving. The musical is a positive and inspiring one originally commissioned by National Public Radio, written by Arthur Kopit. His play involves the story of a woman who, in her youth, was an airplane wing-walker who barnstormed the country. In her later years she has a stroke, and the play chronicles two years of her battle to recover. "The play is marvelous," says Herman, whose long professional involvement in musical theater gives him a skilled ear for it. "It's an experiential play with music as its major tool." He stresses its light-heartedness—as well as

the financial gain the performance intends to bring to the cause. The tickets are tax-deductible; many of them will include invitation to the dinner and cocktail party which round out the weekend's events.

The cocktail party and dinner, scheduled at the newly restored Ashland Springs Hotel, will feature an internationally famous cast such as Ashland rarely sees. Although the exact cast and program is still forming, Edel says "Ed Asner will make a speech. George Martin will talk. Anthony Heald will do something entertaining. Hal Linden will undoubtedly sing a song or two..." The performance will also include music by Scott Cossu, a pianist who made his name through his recordings for Windham Hill Records, before a brain injury resulting from being hit by a car stole his memories and almost his life. His remarkable comeback is another story to be celebrated. All in all, the opportunity to rub elbows with such inspiring people is a rare opportunity for local residents, especially in service to such a vital cause.

The success of the cause may seem outlandish at the moment—but the progress is undeniable, and the hope essential. Herman Edel says he has been told by brain researcher Dr. Kondziolka that "within ten years, we will have the tools and mechanisms to reverse the problems of brain damage." He adds with conviction, "That's exciting news. We could be on the edge of such an incredible breakthrough as to be beyond knowledge, beyond dreams."

It all begins with Wings of Hope.

The Wings of Hope weekend will occur the first weekend in November, with the musical *Wings* being performed at the Angus Bowmer Theater in Ashland on Friday, November 2. The symposium on brain restoration will take place on Saturday afternoon, November 3, at the Southern Oregon University Center for the Visual Arts; with the dinner and cocktail party at the Ashland Springs Hotel that same evening. Ticket information is available at (541)488-1702, or 1-800-859-7639, x179. The Margot Anderson Brain Restoration Foundation can be reached at www.brainrestoration.com, or (541)488-1185.

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MIRACULOUS HOPE
AND CHANGE.

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NATURE NOTES

Frank Lang

Woodrats

The flat bench just below the final pitch to the summit of the Lower Table Rock trail in Jackson County is forested with a dense stand of stump-sprouted madrone trees. Here I stop on my way to the top of the rock to catch my breath and look at the large piles of sticks and branches scattered in the undergrowth that are the homes of dusky-footed woodrats.

Dusky-footed woodrats build homes of wood with multiple entrances and chambers. Like their real pack rat cousins, the bushy-tailed wood rat, they add various items to their homes beside sticks and twigs. Woodrat houses are also home for many inquilines, animals occupying the home or nest of another. Spiders, springtails, centipedes, beetles of various kinds, sometimes frogs and salamanders and fence lizards, and other small mammals occupy woodrat homes. Not only do they share their homes with others, but their bodies as well. Dusky-footed woodrats are host to a horrific number of external and internal parasites. Some of them are enough to make the Marquis de Sade wince. Take warbles, for example, large oozy open lumps that contain fly larvae. Larvae that may be 26 millimeters long, 12 millimeters in diameter and weigh nearly 2 grams. Larvae that slowly work their way out and... ugh, you don't want to hear this! There is something else you or the Marquis don't want to hear either. Other parasites include fleas, mites, lice and ticks. Among the ticks are two that belong to the genus *Ixodes*, the Lyme disease vector. One, *Ixodes neotomae*, sticks to woodrats and other small rodents. The other, *Ixodes pacificus*, has more catholic tastes and bites other hosts, including humans. Among woodrat's internal parasites are various roundworms, tapeworms, protozoans, and a recently discovered spirochete, *Borrelia burgdorferi*, the cause of Lyme disease.

This discovery helps explain some unex-

plained features of Lyme disease in the western United States, or at least in California. In the eastern United States 25% to 50% of the ticks are infected. In the west only 1% to 3% are infected. We didn't know why. Deer mice carry the parasite in the east. We didn't know what the natural animal reservoir might be in the west. In California and likely Oregon, it turns out to be the poor dusky-footed woodrat who infect each other via woodrat ticks. Only occasionally will *Ixodes pacificus* ticks pick up the disease from woodrats and pass it on to humans. Just often enough to transmit the disease to humans, but far too often for those who get the disease and let it go too long without proper treatment.

If bitten by a tick, carefully pull it straight out, by the head and not the abdomen, as soon as you discover it. Save it. If flu-like aches and pains soon follow and/or a strange round rash occurs, get to a physician. Treated early, antibiotics kill the parasite. Left too long, it is very difficult to treat and may lead to a human life of painful misery.

Killing woodrats would not eliminate Lyme disease. The tick apparently has a broad enough host range to shift to something else. A strategy that might work is to take advantage of the woodrat's pack rat habits. Dusky-footed woodrats might take home things like cotton soaked in a good tick killer. Not only might we get rid of Lyme disease in areas frequented by woodrats, ticks and humans, but we might make the woodrat's life a little better in the bargain.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Rogue Valley Symphony

The Rogue Valley Symphony announces another season of excellent performances, beginning early this fall and stretching on through the spring. Included will be five different series of symphonies, as well as a variety of special concerts.

Symphony Series I will begin with two concerts at the Craterian Ginger Rogers Theater in Medford, with pianist Andreas Klein performing pieces that include Beethoven's Piano Concerto No. 4 on Saturday, October 6 and Sunday October 7. Klein says, "This piece is less 'typical' Beethoven... at times already announcing the romantic language of later composers." The other pieces on the program include Respighi's *Roman*

Festivals and Rossini's *Overture to Semiramide*. As part of the series, a Discovery Concert for families and newcomers to classical music will also be held, at South Medford High School on Saturday, October 20 at 10:30 a.m.

Series II features flutist Katheryn J. McElrath performing Mozart's Concerto for Flute, K. 133, which she calls "the quintessential classical flute concerto," as well as Elgar's *Enigma Variations* and Beethoven's Symphony No. 4. Three performances will be done at three different venues: Friday, November 16 at the Southern Oregon University Music Recital Hall, Saturday November 17 at the Craterian Ginger Rogers Theater, and Sunday, November 18 at the Grants Pass High School Performing Arts Center.

December features Holiday Candlelight Concerts on four different evenings, at three different places. The program will include Bach's Brandenburg Concerto No. 6, works by Haydn and Holst, and the Rogue Valley Symphony Brass performing works by Gabrieli and Casals. Receptions follow each performance. Locations include the Newman United Methodist Church in Grants Pass on Friday, December 7; the First Baptist Church in Ashland on Saturday, December 8, and the Sacred Heart Catholic Church



Laura Zaerr will join the RVS for her Celtic Harp Concerto, as well as music from von Weber and Shostakovich.

in Medford on Friday and Saturday, December 14-15.

Three events will occur in February. Symphony Series III will feature violinist Chin Kim, in the performance of the Saint-Saens piece, Violin Concerto No. 3. Kim says about the concerto, "This is one of my most beloved of all concertos... It has much contrast ranging from incredible drama to the most intimate melodies." The program will also include *The Moldau* by Smetana and Prokofiev's *Romeo and Juliet: Suite No. 1*. The program will be performed in Ashland, Medford in Grants Pass February 1-3. That weekend will also see a Symphony Sampler Concert for those who are new to classical music, at the Craterian on February 2. And on Valentine's Day

weekend, there will be a Valentine Celebrity Recital with pianist Wu Han and cellist David Finckel, with works by Rachmaninoff, Schnittke and Shostakovich. The performance will be at the SOU Music Recital Hall the evening of February 15.

March will bring Symphony Series IV, which will again be performed in Ashland, Medford and Grants Pass on the first weekend of the month. Harpist Laura Zaerr will join the symphony for her Celtic Harp Concerto, as well as doing music from von Weber and Shostakovich.

Finally, April will close the Rogue Valley Symphony's season with two events. First, the Falla Guitar Trio will present a Spring Fling Celebrity Recital at the SOU Recital Hall on April 6, with works by Falla, Granados, Bach, Bogdanovic and Barber. Then, the Symphony Series V will present guest conductor Dr. Paul French along with the Southern Oregon Repertory Singers and the Southern Oregon University Choir performing Brahms' *German Requiem*. Also on the program will be Arthur Shaw's *Elegy*, written to comfort the survivors of the Columbine High School shooting tragedy.

For tickets or further information, visit www.rvsymphony.org or call (541)770-6012.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Only bad thing about using a cell phone while you drive is that it makes it all but impossible to do your nails while eating.

President Bush has been breaking so many treaties the Indians are up in arms. What's next—walleye spearing? Laura's a little worried; after all, marriage is essentially a treaty. What if he suddenly says it's an outdated accord fashioned in the '70s for a need long past?

84% of teens in a national poll say they support a drinking age of 21. The remaining 16% have been unable to get a fake ID.

A new Bush administration policy gives an unborn child medical coverage, but he loses it at birth. Plus he has to pay premiums at the end of each trimester—and that must be in person.

China has been awarded the Olympic games for 2008, where synchronized flying and the 10,000 meter rapid justice event will be added as demonstration events. Afterwards, all athletes will be disassembled and shipped home in crates.

The US will begin deploying the Emperor's New Defense System. Meanwhile, the US military will no longer prepare to fight and win two major wars at once, settling for one victory and a tie.

That's all the news that isn't.



12 Noon Saturdays on
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INSIDE THE BOX

Scott Dewing

Invasions of Privacy

My mother called me the other day quite upset because she had just received an email promising to enlarge her penis size by 3 inches. I told her that if she really wasn't interested in the offer, then she should just delete the email and get on with her life.

"But how can they do that?" she asked.

"Enlarge a penis?"

"No. How can they just invade my privacy like that? It's *my* inbox!"

The "they" she was referring to are those pesky spammers peddling, via email, everything from

said penile enlargement to get-rich-quick investment schemes and pheromone cologne that guarantees to stimulate sexual attraction. And yes, they can just invade your privacy like that because when it comes to the Internet you don't really have any guarantee of privacy.

The topic of online privacy is nothing new. A couple of years ago, Sun Microsystems CEO Scott McNealy delivered his famous warning to Internet users: "You have zero privacy [on the Internet] anyway. Get over it." I guess that's essentially the message I was delivering to my mother regarding the 3-inch promise that landed in her inbox.

I had a law professor once who described privacy in the following manner: "Lock yourself in your room. Draw the curtains. Unplug the phone. Now you've got privacy." He went onto explain that privacy is based upon degrees of exposure. Open those curtains and people can see into your room. Plug in the phone and people who you may not want to call you will now have the ability to call you (for example, all those telemarketers who always seem to call the moment you've sat down and put the first fork-full of dinner in your mouth.) "And step out your front door?" he continued. "Wooh! Your privacy is gone!"

Going online is like stepping out your front door. You've entered the digital equivalent of a public space. As far as your email goes, your inbox is just like your regular mailbox. If someone looks up your address (which is quite easy to do) they can send you whatever they want. (Personally, I'll

take unsolicited email over unsolicited regular mail, opting for the tossing out of the digital trash versus the analog kind.) Perhaps my mother felt some right to privacy regarding her email because she accesses it from the comforts and pri-

vacy of her home.

One of the biggest online privacy concerns is, of course, the supplying of personal information at websites for the purposes of online purchases, signing up for magazine subscriptions, etc. Internet users are already pretty savvy to this concern. According to a recent poll conducted by Voter/Consumer Research, 65 percent of Internet users said that website privacy policies matter when they decide where to do business online. If you want to play it safe, you should check a website's privacy policies before you supply any personal information. Many companies privacy policies are "opt out" policies, meaning that unless you instruct them otherwise, they reserve the right to share and/or sell your information to third parties. Amazon.com, who used to let users choose to keep their data confidential, rewrote its privacy policy last year specifying customer data as an "asset" that may be sold and/or transferred.

Providing as little personal information as possible is another "safest practice" when it comes to online privacy. If you are at a website that requires you to provide personal information in order to view or download something for "free," just give them bogus information. I can't even begin

to count the number of times I've registered with a website as Bart Simpson.

Giving out of credit card information online is a sticking point for many people. I've had many people ask me if this was safe. My answer is simple: It's most likely safer than handing your credit card to a cashier or a waiter, which consumers have been doing for years. (No offense to all you honest cashier and waiters out there). In fact, I would go as far as to argue that supplying your credit card information on the Internet is safer than supplying it to a real person. This is not to say that your credit card information is 100% safe online. News stories of database hacks in which credit card information was stolen are more common than they were just one or two years ago. For example, Bibliofind, a subsidiary of Amazon.com, recently had the names, addresses and credit card numbers of 98,000 customers stolen.

Online privacy will be a continuing challenge as more and more personal information is stored online and made accessible via the Internet. Increased privacy will come with a cost. Current Internet privacy regulations being considered by Congress are estimated to cost U.S. businesses up to \$36 billion to implement the website modifications necessary to be compliant. I think it's a safe bet to assume that this cost will be passed on to consumers. For me, the convenience and resourcefulness of the Internet far outweigh my privacy concerns. As Internet users, we should always keep in mind that cyberspace is a public space. ■

Scott Dewing works as a consultant for Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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Rhythm & News Service

passage, weddings, and funerals, as well as solstice and equinox celebrations. Cotton envisions the using the EarthTeach labyrinth, which she and her husband, Peter, laid out, for many purposes, including educating and guiding people in healing birthing trauma. Hikers, individuals, school and community groups, Southern Oregon University groups and Rogue Community College nature classes have all used it. Staff development and outward bound type programs have integrated labyrinth walks into their process.

Karen O'Dougherty of Ashland uses the EarthTeach labyrinth as part of her annual Body Basics/Mother-Daughter body awareness retreats. When O'Dougherty, a former school teacher, joined nearly a hundred other individuals over a period of months helping place the stones at EarthTeach, she knew she wanted to incorporate it into her retreat for adolescent girls regaining positive self-images. "The labyrinth is a powerful tool," she says. "Its effect is very different for each person. Some are energized, centered and balanced; some are quiet, tearful, moved; some get strong messages of the new positive image; some have a soft walk and general peace. You just can't predict what experiences a [walker] will have."

Our region seems to have drawn labyrinths the way it has attracted spiritual authors such as Gary Zukav (*Seat of the Soul, Soul Stories*), Neale Donald Walsch (*Conversations with God* books) and Jean Houston (*Jump Time, A Mythic Life*) all now Ashland residents. Houston adopted the labyrinth as the symbol for her mystery school back in the 1980s, and her students walk the labyrinth frequently as part of the process.

People's journeys to the labyrinth are often as circuitous as the design itself. One of Houston's workshops in Memphis, Tennessee drew Elizabeth Austin, who then attended Houston's mystery school in New York in 1991. A labyrinth had been marked in masking tape on a gym floor. Austin had never walked one before, but she recognized the shape and knew that it contained mystery.

Lauren Artress attended that same mystery school en route to her new job as Canon at Grace Cathedral. Austin recalls, "When Lauren walked that labyrinth, she shifted. Labyrinths became her mission. Lauren has singlehandedly been the most

influential person to bring labyrinths into the consciousness of so many people in the world. It's an old paradigm made new." Artress's dedication to labyrinths has resulted in the creation of indoor and outdoor labyrinths at Grace Cathedral, a training program for labyrinth facilitators, and a book, *Walking A Sacred Path: Rediscovering the Labyrinth as a Spiritual Tool*, all in less than 10 years.

Austin meanwhile moved to Ashland herself and purchased a canvas labyrinth. "I felt inspired to buy the labyrinth in 1997 but didn't have any plans for it at that time. I just had this knowing that I should get it. Using the canvas labyrinth is not a casual thing," she says, explaining why she doesn't actively market its availability. "There is always a ceremonial aspect to it." Now Austin's labyrinth gets frequent use at Houston's mystery school sessions. "It's an archetype asserting itself," says Austin.

All cite the archetypal design's usefulness as a tool for meditation and healing. There's something about the guided path where one doesn't have to make choices that allows a walker to get into a meditative state. The labyrinth is tool for spiritual work, rather than in some way holy itself, say users. Like a rosary, said the Reverend Anne Bartlett of Trinity Episcopal Church in Ashland, it can help someone pray.

Grants Pass retired C.P.A. Ginny Christensen, who constructed a Chartres labyrinth in her yard last year, would agree. She first encountered the labyrinth at Chartres at age 12, but it wasn't until she walked a portable canvas one in January 2000 that she was inspired to build her own. "There is something special about the sacred geometry of the Chartres design. I could feel it," she says. For Christians such as Christensen, the connection to tradition is key.

It is in this light that Trinity Episcopal is considering adding a labyrinth to the Memorial Meditation Garden they are planning for their vacant lot at the corner of Second Street and Lithia Way. "It's in the Anglican tradition to have an adjacent churchyard for burial," explains Rev. Bartlett. The proposed garden would include both columbarium and consecrated ground for the burial of cremains.

"For Trinity to come to this vision makes sense by long traditions of our

parish to be generous with what we have been given and let the community use our space. We want people to come to us as they are to worship God and find peace and refreshment. A quiet sanctuary on a busy corner would be a gift to tourists and to the community."

Walking the labyrinth as a community event is perhaps most noticeable when the Unitarian Universalist Fellowship in Ashland sponsors a public walk on Austin's labyrinth for several days over New Year's Eve. Here, in keeping with the Unitarian tradition, there is more obvious ecumenical participation. Buddhist, Native American, and other spiritual traditions participate with music, art, blessings, and altars. "It feels like giving a gift to Ashland," Austin says. "People don't have to be of a certain religious belief – or any religious belief at all – to get something out of it."

Using the labyrinth as a tool for remembering and healing is also the goal of Calvin Vanderhoof, former mayor of Weed, who works with the HIV-AIDS awareness project of Siskiyou County. In 1998, she attended a conference at a Santa Rosa convent and found herself walking their labyrinth. She decided to bring the concept home. Looking for suitable space in Weed, she gathered community support. It became clear that the best location for the labyrinth was out at the Living Memorial Sculpture Garden on National Forest land north of Weed. There, amid the pines and juniper in the shadow of Mt. Shasta, artist Dennis Smith has made and erected huge metal sculptures honoring veterans of the Vietnam, Korean, and World Wars. Veterans, family, friends, and supporters share a time of remembrance of the sacrifices made and the healing that still needs to be done.

Vanderhoof and her team modified the Chartres design to provide wider than normal paths to accommodate wheelchair and disability access. The Veriditas staff at Grace Cathedral warned them about making it too big, so they used fewer concentric circuits, laying it out flat with square reddish concrete pavers. A paved entry path meanders from the parking area—"like the path of life," said Vanderhoof's husband, Dale.

Whether indoors or outdoors, alone or in ceremony, young or old, area residents are finding their way to these ancient archetypes, finding new ways of incorporating it into their lives, and, in so doing, finding their lives enriched in new ways.

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

Starting September 1 and running for 13 consecutive weeks, JPR is pleased to present *On Wings of Song* from The Marilyn Horne Foundation. Each Saturday around 1pm, at the close of *JPR Saturday Morning Opera*, we will broadcast a vocal recital featuring an exciting young singer performing live in concert. The performances will include familiar selections by Schumann, Fauré and Barber as well as lesser-known songs by Finzi, de Falla, and Poulenc. And there will even be the occasional opera aria. Join us each Saturday for *On Wings of Song* presented in cooperation with The Marilyn Horne Foundation.

News & Information Service

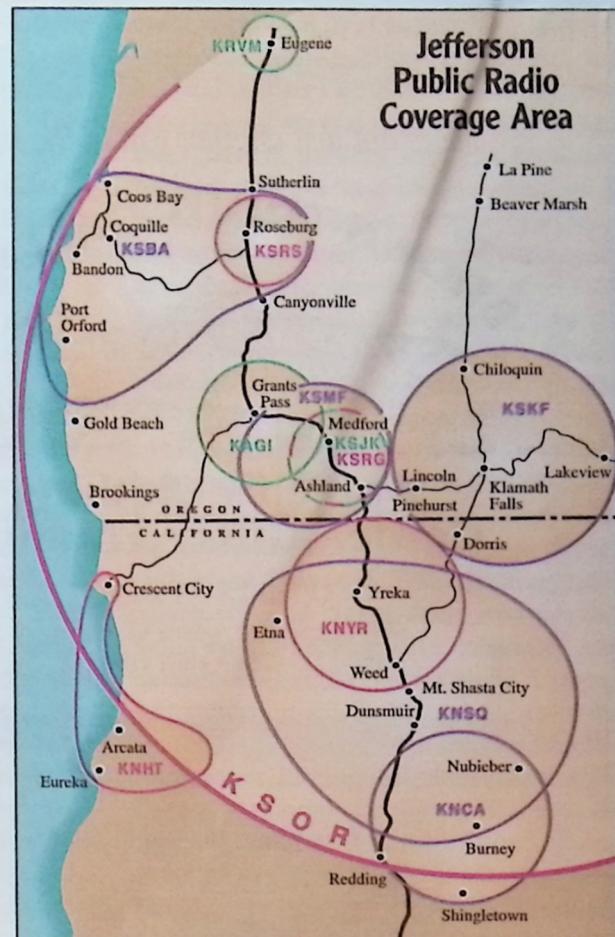
KSJK / KAGI

Sundays in September, JPR presents a special five-week series on medical ethics. Hosted by award-winning journalist Linda Belans, *Do No Harm* is a radio magazine series of five one-hour programs that address some of the most critical contemporary ethical issues in medicine. First, on September 2, *Do No Harm* looks at the challenges for health care providers and consumers when confronted with life-saving treatment choices in "Making Choices." On September 9, it's "Genetic Testing," with a wide range of ethical, theological, and scientific issues raised through sometimes conflicting personal perspectives. Next, *Do No Harm* gets behind the headlines to help make sense of experimental treatments with "Treatment and Trials," on September 16. Then "Truthtelling" is the subject for September 23, when *Do No Harm* examines the delicate matter of telling the truth to patients; and questions whether the public's right to know outweighs the individual's right to privacy. And on September 30 the program explores the painful issues people must face when making life-altering decisions for their loved-ones in "Making Decisions." *Do No Harm* airs Sundays at 6pm during the month of September on the News & Information Service.

Volunteer Profile: Heidi Thomas



Heidi Thomas has been host of *The World Beat Show* since 1997. Previously, she did college radio at Colby College in Waterville, Maine on WMHB and at Northwestern Michigan College in Traverse City on WNMC. It was at WNMC where Heidi had a show with a format similar to JPR's *Open Air* and where she became interested in world music. She says, "The world music scene seems like it is 'just opening up,' but I believe that this music has been the ubiquitous musical element from the beginning." Heidi is a Registered Nurse who enjoys taking art classes at SOU, her two dogs Jude and Leo, and traveling with her husband Michael.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

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 KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KNHT 107.3 FM RIO DELL/EUREKA CRESCENT CITY 91.1

Monday through Friday		Saturday		Sunday	
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition		
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music		
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday		
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall		
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap		
		4:00pm All Things Considered	3:00pm Car Talk		
		5:00pm Common Ground	4:00pm All Things Considered		
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge		
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall		

Rhythm & News

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CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday		Sunday	
5:00am Morning Edition		6:00am Weekend Edition		6:00am Weekend Edition	
9:00am Open Air		10:00am Living on Earth		9:00am Marian McPartland's Piano Jazz	
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY:		10:00am Jazz Sunday	
5:30pm Jefferson Daily		10:30am California Report		2:00pm Rollin' the Blues	
6:00pm World Café				3:00pm Le Show	
8:00pm Echoes		11:00am Car Talk		4:00pm New Dimensions	
10:00pm Late Night Jazz with Bob Parlucha		12:00pm West Coast Live		5:00pm All Things Considered	
		2:00pm Afropop Worldwide		6:00pm Folk Show	
		3:00pm World Beat Show		9:00pm Thistle & Shamrock	
		5:00pm All Things Considered		10:00pm Music from the Hearts of Space	
		6:00pm American Rhythm		11:00pm Possible Musics	
		8:00pm Grateful Dead Hour			
		9:00pm The Retro Lounge			
		10:00pm Blues Show			

News & Information

KSKJ AM 1230
TALENT

KACI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

Monday through Friday		Saturday		Sunday	
5:00am BBC World Service		KRVM EUGENE ONLY:			
7:00am Diane Rehm Show	3:00pm To The Point				
8:00am The Jefferson Exchange with Jeff Golden	4:00pm The Connection				
10:00am Public Interest	6:00pm Fresh Air (repeat of 3pm broadcast)				
11:00am Talk of the Nation		KRVM EUGENE ONLY:			
1:00pm Monday: Humankind	6:00pm To The Point (repeat of 3pm broadcast)				
Tuesday: Healing Arts					
Wednesday: TBA					
Thursday: Word for the Wise and Me & Mario	7:00pm As It Happens				
Friday: Latino USA	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)				
1:30pm Pacifica News	10:00pm BBC World Service				
2:00pm The World	11:00pm World Radio Network				
3:00pm Fresh Air with Terry Gross					
		6:00am BBC Newshour		6:00am BBC World Service	
		7:00am Weekly Edition		8:00am To the Best of Our Knowledge	
		8:00am Sound Money		10:00am Studio 360	
		9:00am Studio 360		11:00am Sound Money	
		10:00am West Coast Live		12:00pm A Prairie Home Companion	
		12:00pm Whad'Ya Know		2:00pm This American Life	
		2:00pm This American Life		3:00pm What's On Your Mind?	
		3:00pm A Prairie Home Companion with Garrison Keillor		4:00pm Zorba Paster on Your Health	
		5:00pm Rewind		5:00pm People's Pharmacy	
		5:30pm Loose Leaf Book Company		6:00pm Do No Harm	
		6:00pm Fresh Air Weekend		7:00pm The Parent's Journal	
		7:00pm Tech Nation		8:00pm BBC World Service	
		8:00pm New Dimensions		11:00pm World Radio Network	
		9:00pm BBC World Service			
		11:00pm World Radio Network			

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

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Inquiries about:

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

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CLASSICS & NEWS SERVICE

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MONDAY-FRIDAY

5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am JPR Morning News

Includes weather for the region. Hosted by Michael Sanford.

7:00am-Noon First Concert

Classical music, with hosts Don Matthews and Milt Goldman. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm NPR News

12:06-4:00pm Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm JPR Saturday Morning Opera

Host Don Matthews chooses the best opera for your listening pleasure. Through December, each week, the program also reaches beyond opera with "On Wings Of Song," a 13-week special highlighting the talents of Marilyn Horne.

2:00-3:00pm From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm Siskiyou Music Hall

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm Common Ground

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm Center Stage from Wolf Trap

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-7:00pm To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworth.

FEATURED WORKS

* indicates September birthday

First Concert

Sep 3 M Mozart: String Quartet No. 22 in Bb, K. 589
 Sep 4 T Bruckner*: Psalms 112 and 150
 Sep 5 W JC Bach*: Overture No. 5 in E for Double Orchestra
 Sep 6 T Delius: *Paris: The Song of a Great City*
 Sep 7 F Schumann: Piano Sonata No.2 in G minor, Op. 22
 Sep 10 M Respighi: Piano Concerto in A minor
 Sep 11 T Haydn: Symphony No. 64 in A, *Tempora Mutantur*
 Sep 12 W Beethoven: Clarinet Trio, Op. 11
 Sep 13 T Rachmaninoff: *Isle of the Dead*, Op. 29
 Sep 14 F Telemann: Quartet No. 2 in A minor
 Sep 17 M Griffes*: *Roman Sketches*, Op. 7
 Sep 18 T Stanford: Clarinet Concerto in A Minor, Op. 80
 Sep 19 W Borodin: Overture and Polovtsian Dances from *Prince Igor*
 Sep 20 T Fauré: Cello Sonata, Op. 109
 Sep 21 F *RCA Red Seal's 100th Anniversary Celebration*
 Sep 24 M Danzi: Wind Quintet in D minor, Op. 68, No. 3
 Sep 25 T Shostakovich: *The Bolt*, Op. 27a
 Sep 26 W Gershwin*: *An American in Paris*
 Sep 27 T Weber: Piano Concerto No. 1 in C, Op. 11
 Sep 28 F Hovhaness: Concerto for Harp and Strings, Op. 267

Siskiyou Music Hall

Sep 3 M Alkan: *Souvenirs: Trois Morceaux*
 Sep 4 T Bruckner*: Symphony No. 5 in Bb
 Sep 5 W Beach*: Sonata in A minor for piano & violin, Op. 34
 Sep 6 T Ries: Symphony No. 1 Op. 23 in D
 Sep 7 F Louis Ferdinand Prinz von Preussen: Octet Op. 12 in F
 Sep 10 M Peterson-Berger: Symphony No. 3 in F minor "Lapland"
 Sep 11 T Pärt*: *Tabula Rasa*
 Sep 12 W Sibelius: Symphony No. 2 in D minor, Op. 43
 Sep 13 T Carl Nielsen: Symphony No. 1, Op. 7
 Sep 14 F Ludolf Nielsen: *From the Mountains*
 Sep 17 M Rodion Shchedrin: *Carmen Ballet* for Strings & Percussion
 Sep 18 T Dohnanyi: Symphony No. 1 in D minor, Op. 9
 Sep 19 W Enescu: String Quartet No. 2
 Sep 20 T Henry Hadley: Symphony No. 4 in D minor, Op. 64
 Sep 21 F *RCA Red Seal's 100th Anniversary Celebration*
 Sep 24 M Andreas Romberg: Quartet in E minor, Op. 41 No 1
 Sep 25 T Shostakovich*: Symphony No. 1 in F minor, Op. 10
 Sep 26 W Stanford: Violin Sonata No. 2 in A
 Sep 27 T Spohr: Violin Concerto No. 5 in Eb, Op. 17

Sep 28 F Schubert: Piano Sonata No. 20 in A, D.959

HIGHLIGHTS

JPR Saturday Morning Opera

Sep 1 • *Abduction From the Seraglio* by Mozart
 Yelda Kodalli, Paul Groves, Désirée Rancatore, Peter Rose, Lynton Atkinson, Oliver Tobias, Scottish Chamber Orchestra, Scottish Chamber Orchestra Chorus, Sir Charles Mackerras, conductor.
 Sep 8 • *Rusalka* by Dvorák
 Renée Fleming, Ben Heppner, Franz Hawlata, Dolora Zajick, Eva Urbanová, The Kuhn Mixed Choir, Czech Philharmonic Orchestra, Sir Charles Mackerras, conductor.
 Sep 15 • *Julius Caesar* by Handel
 Norman Treigle, Beverly Sills, Maureen Forrester, Beverly Wolff, Spiro Malas, Dominic Cossa, Michael Devlin, William Beck, New York City Opera Orchestra and Chorus, Julius Rudel, conductor.
 Sep 22 • *Francesca da Rimini* by Rachmaninoff
 Mikhail Maslov, Alexander Laptev, Makvala Kasrashvili, Vladimir Atlantov, Yevgenii Nesterenko, Bolshoi Theater Orchestra and Chorus, Mark Ermler, conductor.
 Sep 29 • *Anna Bolena* by Donizetti
 Beverly Sills, Shirley Verrett, Stuart Burrows, Paul Plishka, Patricia Kern, Robert Lloyd, Robert Tear, London Symphony Orchestra, John Alldis Choir, Julius Rudel, conductor.

Saint Paul Sunday

Sep 2 • Kim Kashkashian, viola Peter Nagy, piano.
 Robert Schumann: *Fantasiestücke*, Op. 73
 Johannes Brahms: Sonata in f minor, Op. 120, No. 1.
 Dmitri Shostakovich: Sonata Op. 147-II. Allegretto

Sep 9 • LAGQ (Los Angeles Guitar Quartet)
 Bill Kanengiser: Mbira. Andrew York: Djembe.
 Andrew York (Ask the) Sphinx. Peter Maxwell Davies (arr. Scott Tennant): Farewell to Stromness.
 Johan Sebastian Bach (arr. Andrew York): Prelude (#1 from Well-Tempered Clavier) and Fugue (Little Fugue in g minor). Bill Kanengiser: Gongan. Carlos Rafael Rivera: Cumbaquin. Scott Tennant/Jeffes: Celtic Fare

Sep 16 • Christian Tetzlaff, violin; Tanja Tetzlaff, cello. Johann Sebastian Bach: Sonata No. 1 in g minor, BWV 1001. Zoltán Kodály: Duo for violin and cello, Op. 7

Sep 23 • Romanesca
 Biagio Marini: Romanesca. Giovanni Antonio Pandolfi: Sonata "La Cesta", Op. 3, No. 2. Antonio Vivaldi: "Manchester" Sonata No. 4 in D major, RV 755. Heinrich Biber: Sonata III

Sep 30 • The Tallis Scholars
 William Byrd: Emendemus in melius. John Browne: Salve Regina. William Byrd: Ne irascaris Domine. William Byrd: Circumdederunt me, William Byrd: Miserere mei. Robert White: Exaudiat te. Nicholas Gombert: Gloria Patri from Fourth. Magnificat

From the Top

September 1

From the Top is home at the New England Conservatory's Jordan Hall in Boston. We meet several students from the prestigious Walnut Hill School outside Boston, including a cello trio, along with a pianist from San Antonio, a violinist from St. Louis and an oboist from Pennsylvania.

September 8

From the Top goes to The Library of Congress for a special tribute to a friend of the show who is retiring after 32 years in the House of Representatives. Boston Congressman Joe Moakley is celebrated with five outstanding performances by young musicians from around the country including a 12 year old tin whistle player who won the 2000 All Ireland Music Festival Competition.

September 15

From the Top comes from its home at the New England Conservatory's Jordan Hall in Boston. We meet two ensembles from the Conservatory's Preparatory Division, along with a double bass player from Texas.

September 22

Recorded at the 2001 Mississippi Piano Showcase in Starkville, Mississippi, *From the Top* features talented young musicians from across the country including a 16 year old oboist from Jellico, Tennessee and a 15 year old pianist from Atlanta, Georgia. Plus, roving Reporter Hayley Goldbach discovers real Southern-style home cooking.

September 29

From the Top is joined by special guest Midori in a performance recorded at the Music Teachers National Association annual convention at Washington's Kennedy Center. Midori, who began her extraordinary career when she was the same age as many of *From the Top*'s young performers, now devotes much of her time and energy to "Midori & Friends," a nonprofit organization that provides concerts and other educational activities in schools and hospitals where children do not often have the opportunity for direct involvement with the arts.



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CLASSICS & NEWS



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iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50. Hosted by Michael Sanford.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

September 2 • Mark Murphy

Long regarded as one of the world's hippest jazz vocalists, Mark Murphy epitomizes the jazz singer. Since Sammy Davis Jr. discovered him in 1953, Murphy has remained true to his art. Accompanied by bassist Sean Smith and host McPartland, Murphy puts his mark on "Detour Ahead." He and Smith perform their own "Song for the Geese."

September 9 • Mike LeDonne

Oscar Peterson considers Mike LeDonne his favorite pianist, and the reason is evident when he solos on Harold Arlen's "I'll Wind." A pianist and composer, LeDonne's mature soulfulness and insistent swinging feeling abound as he joins McPartland for "Without a Song."

September 16 • Joe Bushkin

Long distinguished as both a pianist and composer, Joe Bushkin wrote Frank Sinatra's first hit song, "Oh! Look at Me Now," while he was a member of the Tommy Dorsey band in the '40s. He went on to write songs for and perform with Bing Crosby, Nat "King" Cole, Benny Goodman, Louis Armstrong, and many others. Bushkin returns to Piano Jazz to perform "Oh! Look at Me Now" and join McPartland for a rousing duet of "Hallelujah."

September 24 • Cassandra Wilson

Recorded live at the Museum of Television and Radio in New York City, vocalist Cassandra Wilson delights with an array of tunes, joining McPartland and bassist Peter Washington for "Surrey with the Fringe on Top," "Old Devil Moon," and others. Considered today's premier jazz vocalist, Wilson performs with an enormous range of emotion.

September 30 • Ravi Coltrane

As the son of jazz legends John and Alice Coltrane, saxophonist Ravi Coltrane is continuing the legacy he inherited by developing his own sound and feeling. He talks about his musical heritage and his individual approach to the music. He and McPartland duet on "What is this Thing Called Love?" and "If I Should Lose You."

New Dimensions

September 2 • Embracing Your Dark Side / Seeing Your Light with Debbie Ford

September 9 • Peace Through Tourism with Louis D'Amore

September 16 • The Synthesis Dialogues: Towards a New World Culture with the Dalai Lama

September 23 • Earth Wisdom with Brooke Medicine Eagle

September 30 • Beyond Rankism: Democracy for All with Robert Fuller

The Thistle & Shamrock

September 2 • Stepping Out

Most of the musicians who talk to us on *The Thistle & Shamrock* have already made a name for themselves in the Celtic music world. This week we hear from new names, and we debut music from fiddler Fiona Moore, who talks about the challenges of starting to tour and record.

September 9 • On the Water

Inspired by letters and e-mails from *Thistle* listeners who go sailing on oceans and lakes with their radios for company, this week's music takes us on a voyage.

September 16 • In-Flight Entertainment

Traditional songs often pay homage to the birds which share our environment—gulls, corncrakes, ravens, eagles—and sometimes ascribe them extraordinary powers. Contemporary writers have carried on this theme, and often remember the bird myths of older times in their work. We listen to some of this music, the old and the new, including Loreena McKennitt's "Bonny Swans" and selections from Maddy Prior's suite of songs, "In the Company of Ravens."

September 23 • Barachois

Since the 1600s, French Acadian communities have been settled on Prince Edward Island in the Canadian Maritimes. The songs and fiddle tunes of this close community have been passed down through the generations. Music from PEI also reflects a Celtic connection, with Acadian, Scottish, and Irish families historically living side by side. At the Celtic Connections Festival in Glasgow, Scotland, Fiona Ritchie met up with Barachois, a band intent upon keeping their family's Acadian musical heritage alive.

September 30 • ...And Listen to My Song

Dick Gaughan, Brian McNeill, Andy Irvine, and Christy Moore are all singers and songwriters to whom the tag "political" has often been attached. We feature them this week, along with the work of others who have sought to deliver a message of peace, social justice, and environmental consciousness through their music.

A "Heart Healthy" recipe

from

Zorba Paster

ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SESAME SHRIMP WITH COUSCOUS

(Serves 4)

1 lb medium fresh shrimp, peeled & deveined

1 cup leeks or green onions, sliced

1 tsp fresh ginger root, grated

3 tbsp low-sodium soy sauce

1 tbsp sesame oil

4 cloves garlic, minced

3 1/2 cups low-sodium chicken broth

1 1/2 cups couscous, uncooked

1 1/2 cups carrots, chopped

1/2 cup red bell peppers, chopped

1/2 cup green bell peppers, chopped

1/2 cup mushrooms, chopped

1 cup fresh snow peas

2 tsp cornstarch

1 tsp sesame seeds, toasted

vegetable cooking spray

In medium bowl, combine shrimp, green onions, ginger root, soy sauce, sesame oil and garlic; cover and refrigerate for 30 minutes.

In medium saucepan, bring 3 cups chicken broth to boil; stir in couscous. Remove from heat; cover, and let stand 5 minutes. Fluff with fork; set aside.

Lightly coat wok with vegetable cooking oil spray. Heat on medium-high until wok is hot. Stir in chopped carrots, bell peppers, snow peas and mushrooms. Continue to cook, stirring constantly, for another 2-3 minutes.

In small bowl, combine cornstarch and remaining broth; stir well. Add to stir-fry, and bring to boil, stirring constantly. Cook 1 minute or until slightly thickened. Stir in shrimp mixture; cook about 1 minute more. On individual plates, top 1 cup couscous with 1 cup veggie/shrimp mixture. Sprinkle with toasted sesame seeds, and serve.

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00 pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00 pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

People's Pharmacy

6:00pm-7:00pm

Do No Harm

A radio magazine series that addresses some of the most critical, contemporary ethical issues in medicine.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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TALK OF THE NATION

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THISTLE & SHAMROCK

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WEEKEND ALL THINGS

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<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org puzzle@npr.org
<http://www.npr.org/programs/weed/>

WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road
London, UK SW8 2TG
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www.wrn.org/WRNfromNPR.html

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AFROPOLY WORLDWIDE

afropop@aol.com
<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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THE CONNECTION

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www.wbur.org/con_00.html

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<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org
<http://www.theworld.org/>

THIS AMERICAN LIFE

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radio@wttw.com
www.kctrw.org/c/tamlife/index.html

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1-800-935-8273
css@pacific.net
<http://www.newdimensions.org/>

PACIFICA NEWS NETWORK

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ppspacific@pacific.org
<http://www.pacific.org/>

THE PARENTS JOURNAL

information@parentsjournal.com
<http://www.parentsjournal.com/>

SUNDAY ROUNDS

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WEST COAST LIVE

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San Francisco CA 94117
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<http://www.wcl.org>

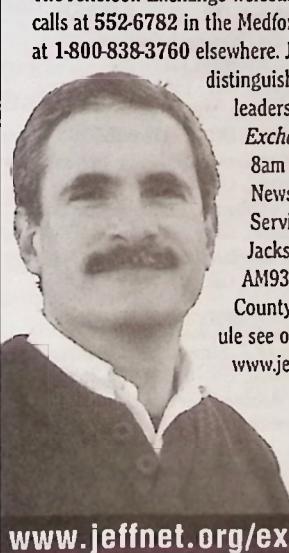
WHAT'S ON YOUR MIND

Hustedkh@musc.edu

The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/ Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange

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CONTINUED ON PAGE 31



ECO-CENTRICITIES

James Reece

A Trashless Existence?

What in a landfill is so compelling? Trash, that's what. Trash is like buried gold in some quarters of the world, and is instead a commodity to be buried or burned in the USA.

In Oregon, the Department of Environmental Quality (ODEQ) handily breaks down the wasted tonnage of material into tons-per-second on its website, with an equally handy graphic of a garbage truck, and a running counter like those red-lighted U.S. Post Office digital timers that counted down the seconds to the new millennium, and reportedly made some people in Texas nauseous. This one, however, ticks upward by the hundredths of a ton per second. When I looked, it said, "This year, we have thrown out 89,280 tons of material."

That was 10:32 a.m. on July 25. The clicker is based on ODEQ projections of waste tonnage expected to be buried in Oregon for 2001, which is 1,852,016 tons, or 3.7 billion pounds.

On the more positive side, the website (www.deq.state.or.us/wmc/solwaste/meter_faq.html) also keeps a running total for the year of recovered material, which at that time said 42,190 tons. It boils down to .095190258 tons per second disposed of in Oregon, while .058727042 tons are recovered per second. This figures to 190.38 pounds per second being disposed of by burial in the state, and 117.45 pounds per second being recovered.

Projections say 1.85 million tons will be recovered this year in Oregon, while a little more than 3 million tons will be trashed. That is, 3.7 million pounds recovered or burned, and just over 6 million pounds buried.

ODEQ says the "recovery rate includes materials composted or burned for energy recovery if there is no viable market for recycling the material." It also quotes state code, which says that a viable market is "a place within a watershed that will pay for the material or accept the material free of charge or a place outside a watershed that will pay a price for the material that, at minimum, covers the cost of transportation of the material."

PROJECTIONS SAY 1.85 MILLION TONS OF TRASH WILL BE RECOVERED THIS YEAR IN OREGON, WHILE A LITTLE MORE THAN 3 MILLION TONS WILL BE LOST. CALIFORNIA IS A MUCH LARGER STATE WITH CORRESPONDINGLY LARGER TRASH OUTPUT; BUT IT'S ONE OF ONLY SIX STATES TO MANDATE RECYCLING.

California, of course, is a much larger state; so its trash output is not directly comparable to Oregon. However, a 2000 County Summary Tonnage Report (www.ciwmb.ca.gov/landfills/tonnage/2000/county.htm), says Californians disposed of 36.95 million tons of material in landfills—73.9 billion pounds down the hole.

California also recovers more too. The state is one of a handful which mandate recycling. According to the American Forest and Paper Association (www.afandpa.org), only six states of fifty have mandatory recycling as required by state law. Many have politically set reduction or recycling goals, but only Florida, Maryland, Vermont, Washington, West Virginia, and California mandate recycling.

In California, the Integrated Waste Management Act directed every jurisdiction to divert fifty percent of its waste

stream for the year 2000, according to the American Forest and Paper Association. An annual report and a standardized method of solid waste disposal are also required. Agencies must meet waste diversion goals of 25 percent by 2002 and 50 percent by 2004, and report their efforts. Localities must "prepare and implement plans to achieve 50 percent waste reduction in 2000, to divert 25 percent of solid waste from landfills by January 1, 2002 and 50 percent by January 1, 2004. In regards to buying products, most must have both a 50 percent minimum procurement goal and 50 percent minimum recycled content." There is no requirement for reducing excessive legal verbiage, unfortunately.

In Oregon, mandates include "different recycling rates for different waste sheds" and "content requirements for rigid plastic and glass containers, newsprint, and telephone directories," but not reduction of waste streams. A 1991 law set a non-mandatory recovery goal of fifty percent; but as of 1998, ODEQ's figures show only a recycling rate of 37.3 percent. In 1999, it was even lower, at 36.8 percent, according to ODEQ's website (<http://www.deq.state.or.us/wmc/solwaste/materialrates1999.html>). Paper products led the way of recovery with 53 percent of all paper materials reportedly recovered. Others higher than 50 percent, from highest to lowest, included aluminum, yard waste, container glass, wood and scrap metals. Tires were a mentionable 32.5 percent. All plastic recovery totaled only 7 percent. Total recovery in Oregon for 1999 was 1.63 million tons—that's 3.25 billion pounds.

All in all, we're still far from a trashless existence.

Jim Reece is also a freelance writer for the *Medford Mail Tribune*.

ArtScene

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (through Oct. 27). In its farewell season, The Black Swan presents: *Fuddy Meers* by David Lindsay-Abaire (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (through Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (through Oct. 5); *Troilus & Cressida* (through Oct. 6); and *The Merry Wives of Windsor* (through Oct. 7). The Festival also offers The Green Show in the Courtyard (through Oct. 7); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Oregon Cabaret Theatre presents *Gunmetal Blues*, a musical tale of murder and intrigue by Scott Wentworth, Craig Bohmler, and Marion Adler. The show Previews Sept. 12 & 13, opens Sept. 14, and runs through Nov. 5. Performances are Thurs.-Mon. at 8pm & Sun. brunch matinees at 1pm (except Sept. 16) Not recommended for children. (541)488-2902

◆ Actors Theatre in Talent presents *Driving Miss Daisy*, Alfred Uhry's Pulitzer Prize winning play about a strong-willed matron and her equally strong-willed chauffeur. The show Previews Sept. 18 & 19, opens Sept. 20 and runs through Oct. 21. Performances are at 8pm with Sunday matinees at 2pm. (541)535-5250

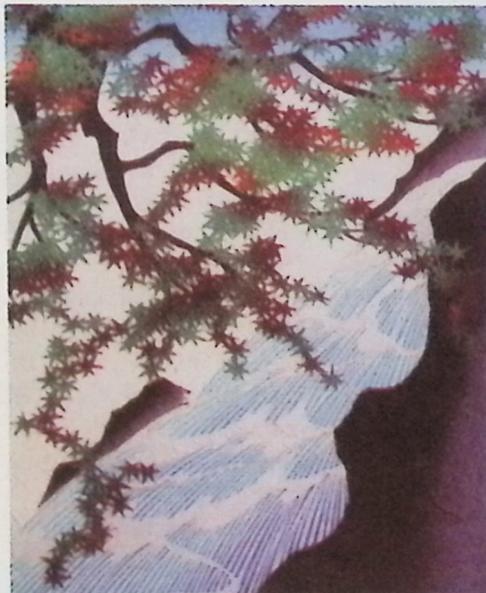
◆ Dennis Weaver, star of film and television, performs his one-man show *Irreverent Shakespeare* in a benefit for Actors' Theatre in Talent, Aug. 30-Sept. 9 at 8pm and Sundays at 2pm. (541)535-5250

Music

◆ The Britt Festivals in Jacksonville conclude their 39th concert season under the stars with the following performances in Sept.: Sat./1st at 7:30pm John Prine/Todd Snider; Sun./2nd at 7:30pm Jo Dee Messina/Special Guest; Fri./7th at 7:30pm Robert Cray/Curtis Salgado; Sat./8th at 7pm Club 47: David Bromberg/Tom

Rush/Patty Larkin/Vance Gilbert; and Tues. & Wed./11 & 12 at 7:30pm An Evening with Kenny G. (541)773-6077 or (800)882-7488 or go to www.brittfest.org

◆ Old Siskiyou Barn presents the following events: Mon./Sept. 3rd at 7pm Dave & Tami Marston's Labor Day Concert *Songs of Work & Protest*; Sun. & Mon./Sept. 16th & 17th at 7pm Todd Barton Retrospective with Musical Friends: Joe Thompson, guitar, Alexander



Aki Sogobe's papercutting "Autumn Fall," at the Living Gallery in Ashland.

Tutunov, piano, Lisa Truelove, cello, and vocalists Christine Williams & G. Valmont Thomas; and Sat./Sept. 29th at 8pm Tomaseen Foley & William Coulter with Marie Foley *Lines from My Grandmother's Forehead*. (541)488-7628 or e-mail thebarn@jeffnet.org

◆ Ladybug Show Productions presents the

Ashland Smooth Jazz & Blues Festival at Eden Farm, Hwy 66, in Ashland, and includes these events: Fri./Sept. 14 from 5:30-10pm Rock & Reggae; Sat./Sept. 15 from 11am-9:30pm Blues/Coco Montoya; and Sun./Sept. 16 Smooth Jazz/Tom Grant from 11am-5pm. (541)944-6755 or www.ladybugshows.com

◆ Craterian Performances presents The Moscow Chamber Orchestra at 8pm Sat., September 15, at the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. Regarded by Dimitri Shostakovich as "the greatest chamber orchestra in the world," the MCO returns for an encore performance following its memorable January 2000 appearance. Tickets \$30/\$27/\$24 adult; \$23/\$20/\$17 youth. (541)779-3000.

◆ The 18th Fall Music Festival at Westminster Presbyterian Church, 2000 Oakwood in Medford, will begin Sept. 16 at 3pm. Featured will be Faina Podolnaya, violin, and Eda Jameson, piano, in works by Handel, Veracini, Mozart, and Beethoven. On Sept. 23 at 3pm, Eda Jameson, piano, will perform works by Gluck, Mozart, Debussy, and Beethoven. The festival continues through Oct. 25. (541)773-8274 or (541)245-0459

◆ St. Clair Productions presents global music by Ani Williams, Richard Williams, and Nancy Bloom at the Unitarian Center, 4th & C Sts., Ashland, on Sun. Sept. 16 at 7pm. Tickets are \$12 in advance and \$14 at the door and are available at Soundpeace or by calling. (541)488-5795 or www.stclairevents.com

◆ St. Clair Productions presents Chaskinakuy, the duo of Edmond Badoux and Francy Vidal, performing the music of the mountain villages of Ecuador, Peru and Bolivia at the Unitarian Center, 4th & C Sts., Ashland, on Sat. Sept. 29 at 8pm. Tickets are \$14 in advance and \$16 at the door and are available at CD or Not CD or by calling. (541)482-4154 or www.stclairevents.com

Exhibits

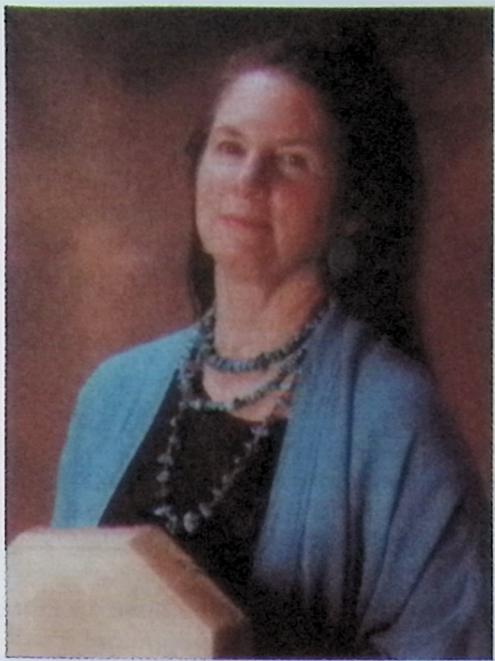
◆ The Schneider Museum of Art on the campus of Southern Oregon University presents the Scenic Design of Richard L. Hay (Oregon Shakespeare Festival) through Sept. 23. Museum hours are Tues.-Sat./10am-4pm with First Fri. 10am-7pm. (541)552-6245 or www.sou.edu/sma

◆ Helios Gallery/The Framery in downtown

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Nancy Bloom performs global music with Ani Williams and Richard Williams in Ashland, September 16.

Ashland presents works by Russell Chatham, noted for his tonalist paintings and lithographs, through Sept. 29. (541)482-1983

◆ Hanson Howard Gallery presents *Contemporary Realism*, featuring paintings by Robert C. DeVoe, Judy Morris and Christina Aus through Sept. 30. A First Friday reception will be held Sept. 7 from 5-8pm. Located at 82 N. Main St., Ashland, hours are Tues.-Sat. 10:30am-5:30pm and Sun. 11am-2pm. (541)488-2562 or www.hhgallery.com

◆ The Living Gallery presents new papercuttings by Aki Sogabe through Sept. A book signing by the artist will be held on First Friday, Sept. 7, 5-8pm. Located at 20 S. First St. (541)482-9795 or www.thelivinggallery.com

Other Events

◆ Rogue Valley Celtic Society announces a number of ongoing events including Irish Dancing at the Vitality Center in Grants Pass every Wednesday at 2pm; Irish Music Sessions at Lincoln Elementary School in Ashland on Sundays at 2pm; and English/Scottish Dance at the DanceSpace in Ashland on Mondays at 2pm. (541)956-9240 or www.roguecelts.com

ILLINOIS VALLEY

Other Events

◆ Cave Junction Artwalk happens every second Fri. through Dec. from 5-8pm and includes local artwork, live music, poetry readings and Epicurean delights. (541)592-5343

KLAMATH FALLS

Theater

◆ Linkville Players present the classic Lerner

and Loew musical *Brigadoon*, directed by Kathleen Adams, Fri./Sat./Sun. Sept. 21 through Oct. 21 8pm and 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$11/\$7 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door. (541)882-2586

Music

◆ Ross Ragland Theater presents the Moscow Chamber Orchestra on Sept. 14. Call for time and ticket information. (541)884-LIVE

Exhibits

◆ Two Rivers Village Arts presents Tubby Eggsman and Victoria Denny, in a show of soul filled sculpture and tradition through Sept. Gallery hours are 10:30am to 5:30pm, seven days a week. (541)783-3326

UMPQUA VALLEY

Exhibits

◆ Deer Creek Gallery continues its grand opening celebration on Sept. 14 from 4-8pm with paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541)464-0661

◆ Umpqua Valley Arts Center presents a Meet the Artists Reception, exhibit in oil stick and pottery, on Sept. 21 from 5-7:30pm through Nov. 2. (541)672-2532

REDWOOD COAST

Theater

◆ Chetco Pelican Players presents *You're A Good Man Charlie Brown*, an off-Broadway musical with all the *Peanuts* cartoon characters, directed by Nancy Carson, Sept. 7 through 23 at the Performing Arts Center, Brookings/Harbor. Showtime 8pm and Sunday matinees at 2pm.

Tickets are \$10/\$5. (541)469-1857

Exhibits

◆ Coos Art Museum in downtown Coos Bay presents *Harley Davidson: A Century of American Design* through Sept. 15. The exhibit traces the history of Harley Davidson with more than 30 original motorcycles from 1911-1999. Also in the Mable Hansen Gallery: The Color Viscosity Monotypes of artist Kim Osgood. (541)267-3901

◆ Del Norte County Historical Museum in Crescent City features native artifacts from local tribes, items recovered from the Brother Jonathan shipwreck, and the huge lens from St. George Reef Lighthouse. Exhibit continues through Sept. (707)464-3922

◆ Burtonique Art Gallery features works by Leonard Burton, photography of Violet Burton, and 3-dimensional works of local artisans. Located in the Port of Brookings Harbor by the Boardwalk. The Brookings ArtScene is held the First Fri. of every month through Dec. from 4-8pm. (541)469-9522

CONTINUED ON PAGE 33



Russell Chatham's tonalist paintings and photographs, at the Helios Gallery in Ashland.



The Moscow Chamber Orchestra will perform at the Craterian Ginger Rogers Theater in Medford on September 15.



RECORDINGS

Fred Flaxman

Multiple CD Players

When compact discs first came on the market the players were relatively expensive and I counted myself lucky to have one. Gradually the prices came down and the number of players in my household went up. Now I have one at bedside, one in my computer, and one in my car in addition to the original location with the stereo system in our family room.

At first my CD collection was housed entirely in the family room. But I have found it more convenient to have mini-collections next to each CD player, and those little collections have ever so naturally adapted themselves to those very different listening situations.

Take the bedside player, for example. It turns out that the music my wife and I want in that location is gentle and soft with no abrupt loud passages. This favors strings, guitar and some piano, and eliminates brass, percussion and most vocal CDs. We want music that will serve as background for yoga exercises and bedtime reading, music that will relax us as we fall asleep, that will wake us up gently in the morning, and that will serve any other purpose to which we might put the bedroom.

Our night table doesn't have much room for CDs, but there is enough for the following bedroom-friendly compact discs:

• *Royal Strings* — Charles Rosekrans conducts the Royal Philharmonic Orchestra in arrangements for strings of Mendelssohn's "Allegro moderato" from the Octet in E-flat, Op. 20; Vaughan Williams' "Fantasia on Greensleeves;" Dvorak's "Moderato" from the "Serenade in E, Op. 22;" Albinoni's "Adagio for Strings;" Tchaikovsky's "Waltz" from the "Serenade in C, Op. 48;" Purcell's "Dido's Lament" from "Dido and Aeneas;" and works by Brahms, Schubert and Beethoven. (Telarc CD-80562)

• *Guitar for Relaxation* — Julian Bream performs works by Granados, Mozart, Walton, Ravel, Villa-Lobos, Bach, Diabelli, Tarrega, Haydn and others. (RCA Victor 09026-63675-2)

• *Satie for Relaxation* — Includes the

famous "Gymnopédies" and "Gnossiennes," "Je te veux" ("I Want You"), and several other pieces for piano, chamber group, recorder and guitar. Artists include pianists Peter Dickinson, John White and Ikuyo Kamiya; clarinetist Richard Stoltzman, harpist Nancy Allen, recorder player Michala Petri and guitarist Lars Hannibal. (RCA Victor 74321-66153-2)

• *Night Air: The Relaxing Side of Classical Music* — Ravel's "Pavane for a Dead Princess" starts this orchestral collection off on the right track, followed by Bizet's "Intermezzo" Prelude to Act III from "Carmen;" Fauré's "Pavane," Satie's "Gymnopédies" 1 and 3, Debussy's "Prelude to the Afternoon of a Faun," and works by Respighi, Tchaikovsky, Borodin, and — once again — the "Fantasia on Greensleeves" by Vaughan Williams. (Telarc CD-80558)

• *Quietude* — The music of Satie (yes, the same Satie as above), Salzedo, Debussy, Respighi, Chopin, Sibelius and Mendelssohn softly rendered by harpist Yolanda Kondonassis.

The CDs on top of my computer keep changing. Since I spend so much of my time here, new CDs often make their Flaxman House début in this venue.

As I write now I am enjoying pianist Arnaldo Rebello perform light, mostly joyful, sometimes melancholy music by Brazilian composers. The Brazilian CD, volume six of a series on the "Grandes Pianistas Brasileiros," is a digitally remastered historical recording, so the sound is not the latest, but the music is delightful and it inevitably boosts my spirits when I am paying bills. (Master Class MC017)

I'm also listening to a new Hyperion release as I work in my home office. Alkan's "Symphony for Solo Piano" and the world premiere recording of Alkan's "Trois Morceaux dans le genre pathétique" with Grammy-nominated pianist Marc-André Hamelin are welcome new additions to my Alkan collection. Very few pianists care to tackle Alkan's technically demanding

pieces, which is why these deeply moving and interesting works are not heard more often. But I'm an unrepentant Alkan fan, since it is much easier to listen to his music than it is to play it. (Hyperion CDA 67218)

I have even less space for CDs in my car than I have on my night table or computer. I generally select enough CDs to get me where I'm going, and change them each trip. My wife and I find the car an excellent place to really listen to music, as opposed to having it on in the background as we do something else. It is a good environment for listening to CDs with words, musical comedies, audiobooks, music appreciation CDs and the like. Recent automobile compact discoveries include:

• *Der Blaafoygl of Happiness/The Bluebird Fun Freyd* — The highly skilled artists of the group Klezamir bring klezmer music up to date in this superbly recorded and performed compact disc. The CD contains both new and traditional klezmer melodies, and the new tunes are a most welcome addition to the repertoire. This is the third Klezamir CD, but the first to feature their new lead actress-rabbi-singer, Felicia Shpall. I would rave about her voice, except that you might think I'm biased. She's married to my nephew. Nevertheless, this CD makes traffic jams almost tolerable. (Klezamir KL103)

• *American Works for Flute and Orchestra* includes Griffes beautiful "Poem for Flute and Orchestra" and works for flute and orchestra by Thomson, Kennan and Siegmeister. The CD starts with the newest composition of the bunch: Lita Grier's "Renaissance (Concertino for Flute and Orchestra)." She is a first-class orchestrator and I love her use of rhythm. The melodies may not sink in immediately, but they are very pleasant. Nothing to turn off the listener here, as in so much contemporary orchestral music. And the flute playing by the Chicago Symphony Orchestra's Mary Stolper is superb. Here she is accompanied by the Czech National Symphony Orchestra conducted by Paul Freeman. (Cedille CDR 90000 046)

My serious listening is still done on my original CD player in the family room. I find that's the best place to listen to Messiaen's "Quartet for the End of Time." It may not be my favorite piece, but it is definitely my favorite title. IM

Fred Flaxman's "Compact Discoveries" articles, which appeared originally in the *Jefferson Monthly*, may now be found at www.fredflaxman.com.

Program Underwriter Directory

Continued from p. 26

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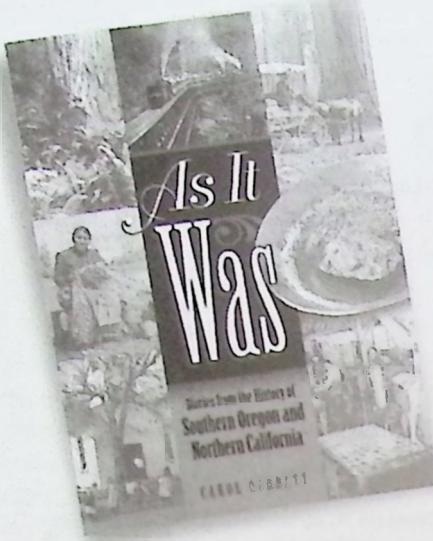
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AS IT WAS

Carol Barrett

Ants

George Albro of Shasta, California, was an observant man, always interested in anything new. He tells of finding an ant hill near Viola that surrounded a medium size oak tree. It was roughly four feet high and four feet across at the base. Little trails radiated out from the bottom with lines of ants coming and going. They worked day and night carrying food back to the nest, which was in the center of the tree. One of their trails came and went from where Albro had food stored.

As interested as he was, Albro was not fond of ants, so he rigged up a five foot board with two strips of zinc running parallel the full length of the board and about an eighth of an inch apart. Then he attached two wires from the zinc to the fuse box. He place the board on a level section of ground and baited it. As the ants headed for the bait, they would touch the two strips of zinc and electrocute themselves.

It worked very well and stopped the ants for a time.

Source: Sequel to Memoirs of George Albro, Shasta State Parks

Mice

C.C. McQuire was a forest guard in 1909. Arriving at his new assignment in northern California, he proposed to live on an abandoned homestead in a log cabin infested with mice. He began a battle that went on for weeks. His first effort to rid himself of the mice was simply to attack them with a stick of wood. This killed some mice but there were dozens left. Something more was needed and McQuire invented a trap. Finding an empty five gallon oil can, he cut the top out and filled it with about four inches of water. In this, he placed a rock large enough for just the tip to be out of the water. Next he strung a milk can on wire and laid it across the opening in the oil can but not touching. To bait the trap, a piece of bacon was hung on either side of the oil can. With a flat stick leading from the floor to the milk can, all was ready.

It took only a few minutes for a mouse

to run up the stick. Unable to reach the bacon, he jumped, the can rolled on its wire, and the mouse fell into the water. Soon another approached with the same results. The rock, down in the water, was only big enough for one mouse to stand on, so a battle for position took place. The ensuing noise attracted more mice who rushed up the stick and went in the water.

When the can was emptied, McQuire counted sixty-two mice. He emptied it again before going to bed. As the days went by the mice got wise and few ventured up the waiting stick. McQuire never got rid of his mice and ended up sleeping in the woods. Too bad the mouse trap was one that couldn't have been patented.

Source: *Forest Service Humor*, edited by Davies and Frank

Bees

The first wagon train to come over the Applegate Trail did so in 1846. It was a roughly marked-out road at best and these first wagons made slow progress. The trail was hard to see and the ground was not packed down. Because of this, they were slow getting to the Rogue Valley and the North-South Road. It was October and the rains were coming down, making the trail muddy and the rivers swollen. By the time they reached the canyon at present day Canyonville, the river was swift. Many abandoned their wagons.

One man had come this entire way with a hive of bees. He had managed to cross the desert and cross the mountains but he couldn't cross the river in the canyon. His wagon overturned and the bees were lost. It must have seemed a tragedy when he was so near the end of his journey.

Source: *The South Road*, Claude Nichols

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNED IN

From p. 3

radio-related companies as well as a number of television stations and 700,000 outdoor billboards. Clear Channel's ability to tailor the songs it plays on its radio stations in order to leverage support for SFX's concert events makes SFX unrivaled, and essentially unbeatable, in the live concert business. And their ability to embargo record labels or recording artists from their radio stations in order to extract concessions in concert tour contracts gives them an unparalleled market position in both fields.

You might wonder how JPR's attention got drawn to Clear Channel. Recently, our ability to go forward on a station improvement project was delayed for many months when Clear Channel became interested in acquiring a frequency in which we had an interest. Despite the fact that we serve very small media markets which one might assume are too small to be of interest to them, they were very aggressive and it took many months to fend them off. That was the beginning of our education about Clear Channel.

Radio used to be about programming as well as business. Clear Channel's sheer size almost requires that they reduce radio to a commodity and that demeans its public service potential. And Clear Channel has demonstrated its ability and propensity to maneuver the components of its vertically and horizontally integrated businesses in ways that are detrimental to the public's interests.

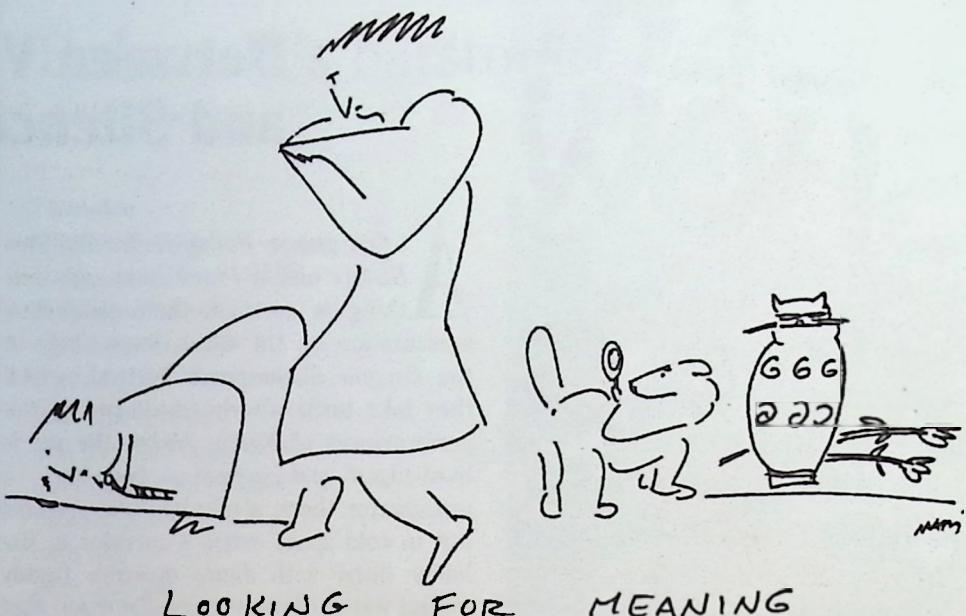
■■■

Ronald Kramer is JPR's Executive Director.



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from The Buddha Smiles: A Collection of Dharmatoons (White Cloud Press) (1999 Mari Stein. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

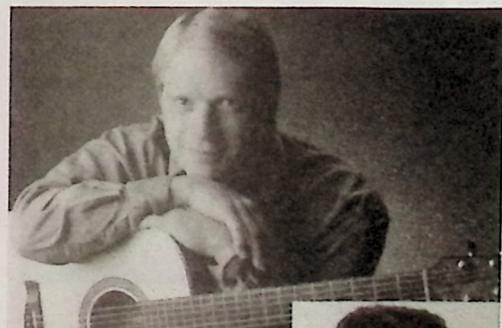
ARTSCENE

From p. 29

NORTH STATE CALIFORNIA

Theater

◆ Riverfront Playhouse presents *The Madness of George III*, an historical drama with comedic overtones by Alan Bennett, Sept. 21 through Oct. 20. The theater is located at 1620 E. Cypress. Information and tickets are available at the Redding Convention Center. (530)225-4130 or (530)221-1028



Exhibits

◆ North Valley Art League presents *Shadows and Reflections*, recent works by Bev Corford, Sept. 4-29, with a reception Fri. Sept. 7 from 6-8pm. Located at 1126 Parkview Ave. in Redding. Gallery hours are 11am-4pm Tues.-Sat. (530)243-1023

Tomaseen Foley and William Coulter will present *Lines from My Grandmother's Forehead* on September 29 at the Old Siskiyou Barn near Ashland.



Other Events

◆ Turtle Bay's *Beauties and Beasts* at Paul Bunyan's Forest Camp continues through Sept. 23/10am-5pm daily. Located at 840 Auditorium Dr. in central Redding, just off Hwy 299 west. For a complete calendar of Turtle Bay events, exhibitions and programs, call or check the website. (530)243-8850 or www.turtlebay.org

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CLASSICS & NEWS SERVICE



THEATER

Molly Tinsley

Between Violence and Silence

At first glance, *Fuddy Meers* and *Two Sisters and a Piano* have only one thing in common—their compelling presentation on the Black Swan stage at the Oregon Shakespeare Festival, which they take turns utterly transforming. For performances of *Fuddy Meers*, the set is hard-edged and surreal—a bed here, a refrigerator there, stark domestic symbols lost in cold space—while a corridor to the lobby lined with funny mirrors (*fuddy meers*) warns of the surface distortion that is the strategy of the play. Then *Two Sisters* whisk us south to Cuba, and this corridor becomes a verandah filled with tropical plants, adding further depth and density to a realistic set of crumbling stucco walls, wrought iron, clay tile, and heavy furniture.

Two Sisters unfolds like a slow, probing narrative. The written word is never far from our minds, as the longhand of her letters to her husband loops across the stage in white light, along with chapter titles for each scene. *Fuddy Meers*, on the other hand, pulses with the stylized frenzy of a TV sit-com, some ghastly hybrid of *I Love Lucy* and *Father Knows Best*. Such different worlds, and yet, at the center of each, violence holds a woman hostage, constricting her life to a set of pointless routines. And in both plays, secrecy and repression pit themselves against the emergence of truth.

Two Sisters explodes on opening, with barked commands and shrieked protests as Lt. Portuondo forcibly searches the darkened home of writer Marie Celia, played by Vilma Silva with a smoldering strength equal to the terror around her. She has been imprisoned for criticizing Castro then placed under house arrest with her sister Sofia (the infinitely vulnerable Nancy Rodriguez). A threat rings out above the cacophony—“I’ll cut out your tongue”—announcing the abrogation of freedom of

speech which the first act goes on to dramatize. The desperate letters Marie Celia composes to her expatriate husband are never sent; she is forbidden to work on her stories, silenced.

All contact with the outside world must come through this Portuondo, in whom Armando Duran uncovers a frightening mix of cruelty, sentimentality, and lust. When he shows up with a packet of intercepted letters from Maria Celia’s husband and offers to read them to her, she resists, then relents, only to find that her enemy’s seeming kindness has a price. Appropriating her husband’s erotic words to his own position of absolute power, he seduces her. It is Sofia’s hysterical reaction to her surrender that awakens Maria Celia to her self-betrayal. But revelation brings no rescue. The play ends where it began, with the repeated tongue-cutting threat, loud banging on the door and menacing shouts.

Poised on the lower edge of the U. S. middle class, Claire of *Fuddy Meers* inhabits a world much narrower than the artistic, intellectual Marie Celia’s. Family, rather than global, politics determine her fate. Still Claire is trapped like Marie Celia between violence and silence, brutality and repressive control. Whereas the Lieutenant stands guard over Marie Celia and maneuvers to possess her, two husbands lay claim to this plucky and appealing Claire (Judith-Marie Bergan). Thanks to her trauma-induced amnesia, her life is just as arrested, as isolated from the flow of human experience, as Marie Celia’s is.

Every morning Claire studies the scrapbook assembled by her second husband Richard, which purports to remind her of her identity and situation, but actually contains no “truthful information” that might exhaust or upset her. For Richard, a reformed druggie played by John Pribyl as an hysterically robotic control freak, does-

n't want to jeopardize the "freshness" and "sunny outlook" he needs in his wife. When Claire's first husband, the criminal Limping Man, kidnaps her, he too deflects the confused Claire's questions, for his "plan hinges on absolute secrecy."

Besides, Limping Man is also *Lispings* Man—a tour de force by Richard Elmore—so what he does tell gets twisted in transmission. Meanwhile his accomplice Millet—another tour de force by Ray Porter—can express the truth only in the voice of his "potty-mouth" hand-puppet. Gertie, Claire's mother speaks in the strange gibberish of a stroke victim—that we do understand her is a testament to Catherine Coulson's performance. Despite all these impediments to free speech, the end of the play bares the horrific reality and Claire is—temporarily—"fully informed and capable of making decisions." But miraculous rescue is denied her also. Facing nightfall and the "blank slate" she will revert to in sleep, she begs Richard to amend the scrapbook with the facts—"your husband beat you hard and often"—so that she might begin the next day with a better handle on things. But this dictator of domestic normalcy stalls until she dozes off into oblivion.

I suppose the script of *Fuddy Meers* raises more issues than it can finally control (those barking dogs? Claire's memory of her father in the pick-up?). And *Two Sisters*, like Maria Celia's stories, seems to gloss over political complexities in favor of sexy romance. (That's bourgeois capitalism for you.) I can't help wondering how a husband could send his wife erotic letters which he must know will be opened by her enemies. Or how, after sharing an imprisonment that left her sister's body visibly scarred, Sofia can retain that flirtatious naïvete. Still, revolving repertory theatre brings a pleasure that is greater than the sum of its individual productions. Like an art show or a poetry collection, our appreciation of any two works is vitalized and sharpened by the currents that are between them. ■■■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Bukowski's barstool

BY CASEY KWANG

i imagine
Charles Bukowski
in his prime
belly up to the bar
with bells on
blending in
with the barflies
and the blue collar boys
pounding pints of beer
pounding his life away
with one
after another

i imagine him with patience
at the end of each pint
his head tilted back
with one hand braced to the bar
the other hand
palming the pint to his lips
as he waits

patiently

for that bubbly back washed beer slug
to crawl out
from the bottom of each pint

i imagine
this is where a lot of his poems were lost
those surreal thoughts
that flashed
and then vanished
while waiting for that slug to slide
and i wonder about those poems
that never made it to his greasy typewriter
those poems
left behind
stuck to the bottom of barstools
like bubble gum

left behind for anyone
who wanted to reach down
and feel
the oddness
of its shape.

Born in Seoul, South Korea, Casey Kwang has lived in the Rogue Valley since his adoption at age four. He spends his summers visiting family in Korea and Japan. Kwang is a student at Southern Oregon University and works as a sushi chef. "Bukowski's barstool" appears in Kwang's first book of poetry, on blue felix paper (Wellstone Press, 1998), a 1999 Oregon Book Award Finalist and 1999 Pushcart Prize nominee.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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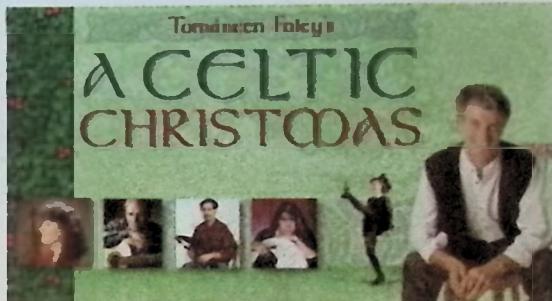
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